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SATURDAY, APRIL 5, 1890.

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## LITERATURE.

*The New Spirit.* By Havelock Ellis. (Bell.)  
WALT WHITMAN, Henrik Ibsen, and Count Tolstoi—three more noteworthy living men could hardly have been chosen to write about. The mere selection of the names is a sign of critical discrimination. They are living, and that is probably the reason why so little has yet been said about them to the purpose. Yet we all admit that they are names of mark; we all want to take our bearings with regard to them; we all feel that they belong in a special way to the present, just as Heine belongs in a special way to the last generation; and we want to estimate how far they are likely to pass, like Heine, into the Olympus of the classics—how far, in a word, they bid fair to belong to the future. Though none of these three writers is young, and one is an old man, their spirit is younger and concerns us more than that of many writers who are their juniors by the calendar; and for all these reasons welcome is warmly due to this fresh, buoyant, and sincere volume of essays by Mr. Havelock Ellis.

Diderot, and yet more Heine, who occupy the first two studies in the book, have an interest for every one which can hardly be exhausted; and there are parts of the study on Heine which are not unworthy to be named—it is high praise—with Matthew Arnold's inimitable paper upon that writer, a paper almost as classic as Heine himself. But it is best to hasten on to the most original part of the book, the part that treats of the living—of the great names of America, of Scandinavia, and of Russia.

Could there be a greater, and apparently more dismal, paradox than the sight of the seer of democracy sitting serene under the total neglect of the democracy? If anything could bely the faith of the *Democratic Vistas*, if anything could make one think the loud energetic civilisation of America nothing but a gigantic imposture, it is the spectacle of the only great living American poet dependent in his old age upon the sympathy—and at one moment almost upon the maintenance—of foreign friends. And yet he keeps his faith in the faithless people unshaken, for it is not at the mercy of personal neglect or personal discomfort; and, if he is right in his robust belief, surely the solution of the paradox lies in the meaning of that much-abused word the "people." The "people" in whom his confidence burns so unquenchably are not the rich people, not the millions of wire-pullers and place-hunters, not the spurious *élite* of culture, but the mass of the people, who know little of Whitman and his books, or of any books, who labour obscurely, manfully, and restlessly, who represent the vast sum-

total of energy comparable to the energies of nature herself—the mass of the people whose force and fertility are independent of all possible vicissitudes in institutions.

Mr. Ellis's account of this great poet is probably the best that has been supplied by anyone except the poet himself. There is but one departure from sobriety—a sufficiently startling one—in almost his first words. "Whitman," he says, "has been placed while yet alive by the side of the world's greatest teachers, beside Jesus and Socrates." Who said this is not stated; but it would be small honour to be canonised by a person who could perpetrate such a comparison. This is the sole extravagance in the whole essay; but it is not the only thing that will arouse resentment in the orthodox breast. The large number of persons who are blinded to Whitman's genius by the incidental nakedness of his writing would do well to ponder Mr. Ellis's most apposite contrast in this particular of Whitman with Swift. Swift regarded men and women not only as beasts, but as lower than other beasts, on account of the grotesque hypocrisy which leads them to muffle up their beasthood under decorous names; and this mask his dire indignation and misapplied sincerity impelled him ruthlessly to strip off. There is all the legacy of mediæval body-hatred in the portrait of the Yahoo; and Swift is a Christian *manqué*. Whitman is a pagan, and takes his nudity as sanely as he does everything else. Neither writer is likely to hurt any healthy and grown person; it is the thin and eager minds, the erotic mystics, who really have the "seminal principle in their brains," not these burly and virile spirits. Where many of Whitman's poems fall short is, in one word, in *Art*. That is a sufficiently fatal shortcoming, and one which avenges itself speedily by the extinction of the peccant work. Whitman's capacity for inspiration, for prophecy, and for hope is very far ahead of his literary sense; he wrestles with difficulties of expression and construction, and constantly succumbs before them. Now and then he conquers; and an immortal flower of verse is born like

"Warble me now for joy of lilac-time,"

or like "Captain! my Captain!" Some, therefore, of the poetry, or rhythmic prose, which contains certain of Whitman's farthest-reaching thought, is artistically faulty; and Mr. Ellis, as befits his somewhat doctrinal purpose, puts aside the question of Whitman's poetic accomplishment, and is engrossed rather with inquiring what creed he can extract from him. This analysis he performs admirably; but, after all, the poetic value of a poet is the most interesting thing about him. Democracy may or may not be what the poet thinks; but he is still a poet and divine. For those who reject the prophet there yet remains the imperishable singer; though it is better still both to share his song and believe his vision.

To go too far in extracting the theories of an artist is often a gross error—it is to offer in a stark and petrified shape what he has instinctively wrapped up in flowing forms of beauty; for analysis has to shatter form, and form is the better part of immortality. Still, one cannot help trying to analyse; particularly authors like Ibsen, who is a man of

doctrines as well as a poet, and like Tolstoi, who has analysed himself so much.

Mr. Ellis brings out admirably a truth which would have silenced much of the silly wrangling over Ibsen had it been fully recognised, namely, that such a man, however much he try to preach through an artistic vehicle, remains in his own despite a poet, remains receptive to new points of view, does not tie himself down to his own stage-puppets or to any one utterance of his own—continues, in fact, to live and to expand. Most English people regard Ibsen as a writer who teaches women that have married fools and borne them children to disown the children and desert the fools. This is not quite a complete account of the matter; but even those who have read the half-dozen dramas which until the other day were all that the English public have known have inevitably gained a one-sided view of the writer. They cannot see that he is primarily a poet, and that his best work must be judged not even by a dramatic standard, still less by a doctrinaire standard, but by the requirements of that vesture of harmonious thought in perfect language which constitutes poetry.

But the poet of *Brand*, of *Peer Gynt*, and of the *Poems*, is practically unknown to the English reader, and seems likely to remain so. Few people care to learn Danish; and these poems are infinitely harder to translate than the prose dramas, their aroma is infinitely harder to preserve. The result is, that Ibsen, who is really a considerable poet, is certain to be mistaken—in England at least—for a clever preaching playwright. There is, indeed, plenty of poetry latent in his prose plays; but the poetry tends to get overlaid by the doctrine, and while we have not before us the dramatic poems as a corrective, the mistake is sure to continue. In Germany things are different. Almost every word of Ibsen's writing is translated into German, and in consequence the Germans have a much juster idea of his magnitude.

Mr. Ellis's essay is, in the main, a reprint of his introduction to the well-known little volume in the "Camelot Series," in which three of Ibsen's prose dramas are translated. Nothing could be better done, nothing could better stimulate interest and retain it. Its account of the poet's life and its exposition of his leading ideas are alike temperate and keen. One thing may be added, and it is this: Ibsen is a grandchild of Byron. The great wave of Byronic influence in Europe is not spent, though its direction be changed. There is the same energy, the same irony, the same sincerity, the same unsparing exposure of the existing social order, in "Brand" as in "Don Juan." But the spirit has had its form vastly altered. Byron very seldom had perfection and distinction of style; and perhaps this was the vengeance upon all his distractions and weaknesses of character. Ibsen, though dealing with a far inferior language, and living amid a far feeblery literary tradition than the Englishman, yet makes a far more finished use of his materials; indeed, in his own way, he is to be named among the truly eminent writers—among men, that is, like Swift and Leopardi. Still, if the hand is the hand of Swift and Leopardi, the voice is the voice of Byron and of Heine; there is eternally the note of freedom, of personal assertion, of con-

test and protest—contest and protest in behalf of humanity and truth. So long as a formula is kept as wide and generous as this, it is impossible that it should spoil or warp an artist's work, or that it should do anything but quicken that work and give it the salt of life.

We have but little space left in which to speak of Mr. Ellis's study of Tolstoi with the attention that it demands. Much of the essay is taken up with what most readers of Tolstoi know—his life, his phases of doubt, and their open-air solution. But the best passages are those in which Zola is dealt with in the light afforded by Tolstoi. Matthew Arnold, with his strange prejudices of temperament, dismissed Zola and all his fellows with a sentence from George Sand to the effect that dealing with "the mysteries of iniquity" "is not literature." This is too summary: Zola does not go down under blows like this; he can write literature, and he has to be reckoned with. Mr. Ellis not only brings out this neglected truth, but also puts his finger on the blot of the realistic method, and his words may well be quoted:

"A great artist . . . is not afraid of any fact, however repulsive it may seem, so long as it is significant. But it must be significant. Without sympathy and a severe criticism of details, the truly illuminating facts will be missed or lost in the heap."

And a little later:

"He [Zola] has turned the tide of novel literature, wherever his influence has spread, from frivolous inanities to the painstaking study of the facts of human life. Whatever we may think for the moment, that is a very wholesome and altogether moral revolution."

These are surely the sanest remarks that have been made about Emile Zola for many a long day! They have the advantage of disposing of what Prof. Huxley called the other day "the *a priori* bigots on both sides"—both the rabid theoretical realist, who would suffer martyrdom for what is simply common or unclean, and the horror-stricken British matron. The latter is warned against the "frivolous inanities" that occupy her existence, and sent to Zola for a tonic; and the former receives the needful warning that his facts must "be significant."

Space forces me to stop at the most interesting point of Mr. Ellis's book. "Tolstoi," he says, "brings us face to face with religion"; and it is to an analysis of the constituents of religion that all this criticism has led up. While the introductory chapter attempts to analyse "the New Spirit," the concluding one attempts to generalise a creed from the data which are afforded by the analysis. About this effort only one thing can here be said. Mr. Ellis should devote a volume and not a chapter to each of these topics. At times he seems to try and distil the ocean into a nutshell; the quintessence is sometimes very exquisite, but it needs dilution. Also, there is too much use made of books, and too little of direct experience, to make us feel that the conclusions are altogether first hand. For, after all, it is far less a man's knowledge of books than the outpouring of his personal consciousness that inclines us to hearken to his gospel. That Mr. Ellis could really give us this first-hand element appears from the passage (p.194) embodying

a fragment of the author's experience, which stands out in living relief from the mass of critical disquisition, and which alone would make the book remarkable. But the last word upon so suggestive and finished a piece of work ought to be one of ungrudging praise.

OLIVER ELTON.

*A History of the Four Georges.* By Justin McCarthy. Vol. II. (Chatto & Windus.)

THE title-page of Mr. Justin McCarthy's volume furnishes a critic with a ready opportunity to grumble. It deludes the reader into the belief that the contents will be devoted to a description of the lives and an examination of the characters of the four Georges of the house of Brunswick; but this is far from being the object which their author has set himself to accomplish. The volumes form rather a series of essays on the events of English history from the accession of the earliest of the race to the death, in 1830, of "the first gentleman in Europe." George II., the incidents of whose reign are described in the present volume, loved neither poets nor painters, and only took an interest in their lives in the fear that his virtues might be distorted, or his foibles magnified, in the pictures of the one and the satires of the other; but the death of Defoe and of Gay form the subject of its opening pages. It is curious as characteristic of Mr. McCarthy's fondness for exhuming from its neglected burial-place some dramatic allusion, or some whimsical coincidence, that in passing from the death of Defoe he drags to light the circumstance that in the same month of the same year (April, 1731) "Mrs. Elizabeth Cromwell, daughter of Richard Cromwell, the Protector, and granddaughter of Oliver Cromwell, died at her house in Bedford Row." Religion did not interest either the king himself or any of his family, with the exception of the wife who ruled him, and her sympathies inclined to the bishops and clergymen generally deemed of doubtful orthodoxy; but a chapter on the Wesleyan movement forms a part of Mr. McCarthy's labours. The growth of Britain beyond the seas had no charm for the second George. The sole territory outside England for which he felt any desire or anxiety was the beloved electorate of Hanover. But the king's dominions expanded over fresh continents in both hemispheres; and two of the most entertaining chapters in the volume deal with Clive's victories in India, and Wolfe's defeat of the French on the heights of Abraham, near Quebec. On these points the royal ignorance was as great as that of the minister with whom he was longest associated, the Duke of Newcastle; but Mr. McCarthy, whatever may be the logical limitations of his title-page, travels in his enterprise far outside the ken of both king and courtier.

After this preliminary complaint, it is only fair to acknowledge that Mr. McCarthy usually succeeds in interesting the reader. It would not be possible for him to alter materially, however deep his researches might be, the accepted version of the history of the last century; and he does not pretend to be an explorer of records or State papers. The work of quarrying he leaves to others, but he reserves to himself the right of using their

discoveries. He does not fail, however, to keep himself abreast of their studies, and his prefatory note is a proof of this. The vexed questions, often debated and never settled, whether a certain Capt. Jenkins had lost his ear at all, and whether, if it were missing, it had been cut off by the Spaniards near Havannah or removed in a London pillory, have again been the subject of an elaborate article; and Mr. McCarthy draws attention to the paper with the remark that the documents seem to leave the matter in as much doubt as ever.

In describing the characters of the chief combatants in the political world when Walpole was its head, it is clear that the latest historian has his likes and dislikes. In the first class the stately figure of Sir William Wyndham stands out pre-eminently, but with the feeling in the reader's mind that the excellence of Wyndham's heart is magnified at the expense of his head. He was put in the forefront of the attack by Bolingbroke and Pulteney, in the belief that his pure consistency of political purpose might draw attention from their own interested opposition. Allied with these men in political life he was, his apologist pleads, but "only in a general honest thought and common good to all." And when he dies Mr. McCarthy bewails his loss with a pity denied to all the other leaders in the strife.

"He was one of the few, the very few, really unselfish and high-minded men who then occupied a prominent position in Parliament. He was not fighting for his own hand. He was not a mere partisan. He had enough of the statesman in him to be able to accept established facts and not to argue with the inexorable. He was not a scholar like Carteret or an orator like Bolingbroke; he was not an ascetic, but he had stainless political integrity, and was a true friend to his friends."

Very few men indeed deserved such language at this epoch in our national life. Shippen was perhaps the only other politician of the day to whom such phrases might be applied, and his private life was mean and sordid compared with the princely generosity of Wyndham.

Another of Mr. McCarthy's favourites, perhaps the chief of them all, is Lord Chesterfield; and the secret for this partiality is easily found. The defeats of the English ministry in the attempt to supply the Irish people with a copper coinage, through a patent granting to Wood the privilege of putting into circulation an enormous number of halfpence and farthings, had proved the necessity of sending to Dublin Castle, as the country's viceregent, a peer possessed of judgment and quickness. Carteret went into this unwelcome banishment, and his rule at last brought quiet once more into Irish affairs. A few years later it fell to Chesterfield's lot to fill the same office. To the outward eye the new ruler seemed to have little in sympathy with the people whom he was sent to govern. Even his wit was out of harmony with the proverbial instincts of that humorous race, and it seemed a foregone conclusion that his rule at the Castle would have rendered his subjects still more disaffected and have ruined for all time his own reputation for administrative ability. The result was far different. He proved, says his latest panegyrist, "that he



knew how to govern a nation which no English statesman before his time or since was able to rule from Dublin Castle." The eulogy is, perhaps, too strongly expressed; but the exaggeration, if it exists at all, is but natural in the mind of an Irish leader, and Mr. Lecky, writing in more restrained language, acknowledges that Chesterfield's vice-royalty was "eminently successful."

Somewhat to our surprise, Mr. McCarthy severs himself from the rest of English historians in endeavouring to put a more charitable construction on some of the acts of "only Fred," the ill-fated eldest son of the second George. He points out that all his family had committed themselves up to the hilt in opposition to the future king, and that every anecdote which descends to us on his doings comes from a tainted source. Some good points the prince undoubtedly had. Through his exertions, protracted from sunset to sunrise, one of the quaintest parts of London topography was saved from destruction. He was fond of his wife, and was not above confessing his partiality for her both in person and mind. If he did endeavour to obtain some more money from his father, and was not particular as to the means which he employed to get it, even his enemies must allow that the royal sire had kept his son for many years far short of the income which his position in life needed. In connexion with this hapless prince Mr. McCarthy has penned one of the pages which we wish that he had omitted from his work. He could not be expected to omit the famous epitaph which some caustic satirists revived and applied to the whole royal family; but it was certainly not worthy of the historian's reputation to drag from the obscurity of the library shelves the verses indited by the University of Oxford on the prince's decease in order that the world might be told that "Many scholastic gentlemen mourned in Greek; James Stirlingfleet found vent in Hebrew; Mr. Betts concealed his tears under the cloak of the Syriac speech; George Costard sorrowed in Arabic," and so on through all the languages of ancient and modern times. Similar effusions, not a whit more creditable, were, under the dictation of the University dons at Cambridge and Oxford, poured out by their more promising pupils for many generations; but fortunately they have for the most part been left in appropriate neglect. If Mr. McCarthy seems to hold a brief in the interest of "only Fred," he makes up for it in the condemnation of his brother, the Duke of Cumberland. All the rumours which have been handed down to us of the cruelties practised on the defeated Scotch after the battle of Culloden are accepted by him as authentic statements of ascertained facts. Even the story that he ordered one of his officers to shoot a wounded Highlander who was staring at him, and that the officer bluntly refused to execute so inhuman a deed, is accepted as a tale "which might well be true," and which "we may hope to be true, as it adds another ornament to the historic decoration of a brave man," to the credit of the officer who declined the act.

It does not enter into the plan of Mr. McCarthy's work to deal with the subtler changes which were passing through the government of England at this period. He makes no attempt to trace the gradual growth

of cabinet governments, or to describe the rise of the exceptional authority of the prime minister. Such points of discussion are left for the investigation of the constitutional historian. Walpole is, of course, the predominant figure in the larger half of Mr. McCarthy's volume; and, taken as a whole, his view of that statesman's character affords no just ground of complaint. It is curious, as showing the difference between two political historians in dealing with the same event, that the story of Walpole stooping just before his ejection from office to intrigue with the Pretender in the hope of catching the Jacobite vote is adopted in a few offhand sentences by Mr. McCarthy as a probable intrigue on his part, while Mr. Morley, on the other hand, discusses its probability in three closely-reasoned pages, and finally dismisses it as incredible.

The first half of the last century abounds in interesting events; and as Mr. McCarthy has a keen eye for a dramatic situation, the interest of the piece does not fall off in his hands. The assertion that Lord Carteret "was exiled to the House of Lords" on his becoming Earl Granville by the death of his mother is, of course, a blunder, as he had long possessed a seat in that assembly. Such a word as "he *pomped* it with more than Oriental splendour" should not be allowed to blot the narrative. As a popular introduction to the history of England under the second George, this volume is entitled to just commendation.

W. P. COURTNEY.

#### A SIXTEENTH-CENTURY TREATISE ON THE GLOBES.

*Hues' Treatise on the Globes.* Edited, with Annotated Indices and an Introduction, by Clements R. Markham.

*Sailing Directions (from a Fifteenth Century MS.).* Edited by James Gairdner, with a Glossary by E. Delmar Morgan. (Hakluyt Society.)

THE Hakluyt Society aims at opening "an easier access to the sources of a branch of knowledge which yields to none in importance, and is superior to most in agreeable variety," by editing and printing rare or unpublished records of the work of early travellers and geographers. This branch of geographical work, which was considered a necessity in the days of Hakluyt and of Purchas, is even more indispensable now than it was then. For geography is essentially a progressive science; and as the unknown portions of the globe become more circumscribed, and the constant supply of fresh information modifies preconceived theories and opinions, so there is less and less opportunity for mere daring exploration, and an ever increasing necessity for a sound knowledge of comparative geography. The days when great results might be hoped for from a brilliant dash into the unknown are gone for ever, and success can now be achieved only by scientific knowledge and sagacious inference, approved by known facts. And since it is not possible to appreciate the position of geographical science in our own day without comparing it with the ideas and methods of our predecessors, the Hakluyt Society does important and valuable work by placing within our reach

the records of their labours and discoveries. The volume issued by the society this year contains Hues' *Tractatus de Globis*, and some curious sailing directions from a fifteenth century MS.

The *Tractatus* was written as a guide to the use of the Molyneux globes, which were the first ever constructed in this country, and the largest that had been made up to the time of their publication, in the hope that it might be useful in advancing the art of navigation. It is needless to say that Mr. Markham's introduction is a comprehensive and masterly commentary on the whole subject. He passes in detailed review all the globes which preceded or were contemporaneous with the first made in England, so far as a knowledge of them has come down to us, from the armillary spheres of the ancients to the globes of Mercator; the Molyneux globes themselves are fully described; and an analysis of the manual for their use completes a deeply interesting and valuable essay.

In the days of Elizabeth, "our Kingdome at that time being well furnished in ships and impatient of idleness," the interest of the nation had become fully aroused on all questions relating to geographical research, and English seamen had begun "to contend even with the Spaniard and Portugall himself for the glory of navigation." It was only natural, therefore, that these deeds should be worthily recorded.

"When Drake and Cavendish had circumnavigated the globe, when Raleigh had planted Virginia, Davis had discovered his straits, and Lancaster had found his way to India, the time had come for Hakluyt to publish his *Principal Navigations*, and for Molyneux to construct his globes."

But although Englishmen were thus coming to the front as discoverers and explorers, it was "the opinion of many understanding men that their endeavours had taken the lease effect merely through ignorance," and the lack of a "reasonable competency of skill in geometry and astronomy"; and it would have been strange, indeed, if attempts had not been made to remedy this defect. The attention of many of the ablest men in both universities was accordingly turned to the subject, and several learned cosmographers and mathematicians made sea voyages expressly to acquire practical experience of the requirements of navigators. This enabled them to do more for the advancement of nautical science than they could possibly have accomplished by theoretical study alone, and it was in this way that Hues himself was enabled to turn his learning and ripe knowledge to such good account.

The two famous globes which formed the subject of Hues' treatise, and were also described by Hood and Blundeville, were constructed by Emery Molyneux—of whom very little is recorded beyond the fact that he was an able mathematician and draftsman—and published about the end of 1592. The expenses were defrayed by Master William Sanderson, one of the most munificent and patriotic of those merchant princes of London who did so much to advance the interests of geography and the prosperity of their country in the time of Elizabeth. It is probable that the employment of Molyneux by Sanderson was due to the recommenda-

tion of John Davis, the Arctic navigator, who evidently assisted in the preparation of the globes, while Hakluyt, and many eminent navigators and mathematicians also gave help and advice. The appearance of the globes, which are two feet two inches in diameter, beautifully executed and well mounted, naturally caused a great sensation, and many replicas were produced and sold. Only one set, however, has been preserved, and that one is now in the library of the Middle Temple, "a strange depository for geographical documents of such interest and importance." Mr. Markham considers it highly probable that they were included in the library of Robert Ashley, an old Templar who died in 1641, and left all his books to the Inn which was almost entirely his home during the latter years of his long life; and that "it was in this way that they found a last resting place—one may almost say a burial place—in the library of the Middle Temple." An engraving (after a photograph) of the celestial globe is given as a frontispiece.

Master Robert Hues was born in 1553, in a village called Little Hereford (pronounced Harford), which is eight miles north-east of Leominster, and is separated from Worcestershire by the river Teme; but nothing is known as to his parentage. He took his degree at Oxford in about 1578,\* and soon afterwards devoted himself to the study of geography and astronomy. At Oxford he was noted as a good classical scholar, and he afterwards became a celebrated mathematician. He was the intimate friend and executor of Sir Walter Raleigh; and he was with Thomas Cavendish in his last voyage to the Straits of Magellan, sharing in all the privations and hardships of that ill-fated expedition. He must have returned to England just at the time when the Molyneux Globes were published, for his manual was written in the following year, and published in 1594. During the last years of his life, Robert Hues resided almost entirely at Oxford; and there he died, in his eightieth year, on the 24th of May, 1632, in the "Stone House."

The *Tractatus* opens with an epistle dedicatory to Sir Walter Raleigh, in which the discoveries made by Englishmen during the reign of the great queen are recapitulated; while the preface is chiefly devoted to proving the sphericity of the earth, and confuting the arguments of those who maintained that the mountains prevented the earth's surface from being round, and that a liquid surface is flat. The treatise itself is divided into five parts, the first treating of things which are common to both globes; the second devoted to the planets, fixed stars, and their constellations; the third to a description of land and sea portrayed on the terrestrial globe, and to a discussion respecting the circumference of the earth; and the fourth

explains the use of the globes. The fifth part consists of a learned treatise by Master Heriot on the rhumb lines and their uses. Master Hues reviews at some length the knowledge possessed by the Greeks and Egyptians, for in his day students still treated the work of the ancients with respect, and discussed their methods; and while the advances and improvements of later times were welcomed, the philosophers whose labours and discoveries are recorded in the "Almagest" and "Geography" of Ptolemy, were looked upon as the founders of nautical science. He also propounds various problems in navigation, and utterly scouts the idea of finding longitude "by the helpe of sunne dials, or clocks, or houre glasses, either with water or sand, or the like." Such toys were worthless; and those who sold them, "to the great abuse and expense of some men of good note and quality, who are perhaps better stored with money than either learning and judgment," were "impostors." "Away," cried Master Hues, "with all such trifling, cheating rascals!"

The second part of the *Tractatus* supplied an admirable explanatory guide to the celestial globe; but the fourth part, in which the practical uses to which the globe may be put by the navigator are described, was the most important in the eyes of the author, and was the one by means of which he hoped to be of most service to his countrymen. Previous to the discovery of logarithms the globe was a great boon to navigators, as it supplied methods of finding the place of the sun, latitude, course and distance, amplitudes and azimuths, time and declination, by inspection. Consequently, it came into very general use on board ship; and as a practical guide to its use the treatise of Hues became a most valuable book to sailors, "so that it played no unimportant part in furthering the exploring enterprises of Englishmen in the seventeenth century." The English title-page tells us that it was "Written first in Latine. . . . Afterward Illustrated with Notes, by Io. Isa. Pontanus," and "lastly made English, for the benefit of the Vnlearned." It was also translated into Dutch and French, and altogether went through thirteen editions.

The *Index Geographicus*, which exists only in one or two editions, is a long and very complete list of places, with their latitudes and longitudes, and will be a useful help towards the identification of old names, or of names made obscure by peculiar spellings. Mr. Markham has added a biographical index containing short notices of astronomers and mathematicians, as well as references to the places in the text where their names occur, and an astronomical index prepared on the same plan. Indices of names of places and scientific terms occurring in the text are also given.

In his account of the unique mediaeval MS., now printed for the first time, which has been appended to Hues' treatise, Mr. James Gairdner, of the Public Record Office, tells us that among the Lansdowne MSS. in the British Museum is a folio volume "the greatest part of which," according to the catalogue, "formerly belonged to Sir John Paston, Knight, in the reign of Edward IV." It consists of a number of short tracts, two treatises of more considerable length, and the tract containing directions for the circum-

navigation of England. Mr. Gairdner discusses at some length the question whether the MS. did or did not belong to Sir John Paston, and follows its history down until it passed into the possession of the first Marquis of Lansdowne, and thus became a portion of the Lansdowne library, now in the British Museum. To whomsoever the MS. originally belonged there can be no doubt about the antiquity of the handwriting, or that this particular tract was written by William Ebesham, Sir John Paston's transcriber. It is, therefore, a genuine specimen of the sailing directions with which navigators had to be content in the days of John and Sebastian Cabot.

At the present time, the ground covered by this tract of twenty pages, which includes directions not only for the circumnavigation of England and Ireland, but also for a voyage to the Straits of Gibraltar, occupies no less than nine respectable volumes of the "Admiralty Pilots," or sailing directions, each volume dealing exhaustively with its own particular portion of coast. The dictum that "easy reading is hard writing" applies in full force to sailing directions (*experto crede*); and bearing in mind the laborious care and wealth of material represented by these volumes, which are written for "unlearned" sailors as well as scientific navigators, the result of the comparison is decidedly satisfactory. Unfortunately, seamen do not always utilise to the full extent the advantages so freely placed at their disposal. The early navigators pored over their "Rutters of the Sea" until they probably knew them by heart; but the modern "Pilots" are too often neglected until a rock crops up where no rock should be, and then they are eagerly searched in the desperate hope that a peg may be found on which to hang the blame due to careless or reckless navigation.

Mr. E. Delmar Morgan has rendered the old directions intelligible by means of an excellent glossary, with introductory remarks, and a map on which the names of places are marked in their old and modern forms. The work of identification has evidently been not only a labour of love but pretty hard labour to boot; and it is easy to believe that "many of the names appeared, at first sight, hopelessly difficult," and that

"it was only after patient investigation and research that their meaning became clear—for who would suspect that 'Leyrnes' referred to the well-known town of Wainfleet, or that 'the Shelde' was no other than the now fashionable sea-bathing place of Cromer; that 'Whitvies,' 'the Spone,' and 'Wolveshorde' were respectively Whitby, the Spurnhead, and Dunnose Point? Passing to the other side of the English Channel, or the channel of Flanders, as it was then called, we find such names as 'the Hagge' for Cape La Hague, 'Hoggis' for Cape La Hougue, 'Berfletnes' for Cape Barfleur, and many other curiosities."

All these difficulties, and many others, have, however, been successfully surmounted; and the result is a most curious and interesting specimen of the small beginnings from which may be said to have sprung the valuable directories now issued by the Hydrographic Department of the Admiralty for all the navigable coasts of the world.

GEORGE T. TEMPLE.

\* It is not easy to find him in Mr. Andrew Clarke's *Register of the University of Oxford, 1571 to 1622* (Oxford Historical Society). There was indeed a Robert Hughes, of Magdalen Hall, who took the degree of B.A. in 1578; but he is identified by the editor with Robert Hughes, of Magdalen Hall, who matriculated circa 1574, and is then described as "Bucks., gen. f., aetat. 17." There was another Robert Hughes, also of Magdalen Hall, in 1572, whose age would suit better; but of him no particulars are known.—ED. ACADEMY.



*Axël.* Par le Comte Villiers de l'Isle-Adam. (Paris: Quantin.)

*Axël* is a Rosicrucian story of the accomplishment of human destiny by means of renunciation. The hero and heroine are two orphans, the last descendants of a noble race, and they are brought together by the working of a mysterious temptation. Sara de Maupers leaves a convent and renounces Faith; Axël, of Auersperg, the young lord of the Black Forest, educated in the occult sciences, renounces Knowledge—both of them tempted by the secret of a hidden treasure, which they discover in a mountain cavern, mysteriously connected with the funeral vault of the castle of Auersperg. Having found this royal wealth, they disdain it; falling in love with one another, they deem life incapable of realising their dream of happiness, and decide to die together:

"L'accomplissement réel, absolu, parfait, c'est le moment intérieur que nous avons éprouvé l'un de l'autre. . . Ce moment idéal, nous l'avons subi: le voici donc irrévocable, de quelque nom que tu le nommes. Essayer de le revivre, en modelant chaque jour à son image une poussière toujours décevante d'apparences extérieures, ne serait que risquer de le dénaturer, d'en amoindrir l'expression divine, de l'anéantir au plus pur de nous-mêmes. Prenons garde de ne pas savoir mourir pendant qu'il en est temps encore."

*Axël* should be read for its beauties of style and imagination, perfect rhythm and grace of poetical diction.

WILLIAM MARKHEIM.

*Leaves of a Life.* By Montagu Williams, Q.C. In two vols. (Macmillan.)

THE seamy side of human life has an irresistible attraction for those who live on the right side of it; and so Mr. Montagu Williams's Old Bailey reminiscences have become the book of the season.

The first volume is decidedly entertaining, in spite of—or, perhaps, because of—the extraordinary discursiveness and lack of finish which characterise it. This discursiveness seems to be a natural product of the Old Bailey, and not an idiosyncrasy of Mr. Montagu Williams, for it was as strongly marked in Serjeant Ballantine's reminiscences as it is in these. It comes, one may suppose, from the fact that, as ninety-nine out of every hundred people who are tried for serious offences are guilty, the only chance for the prisoner's advocate is to try and distract the attention of the jury from the main issues to some irrelevant point. Discursiveness is a considerable assistance, and is cultivated accordingly, until it becomes second nature. To this effect was the advice Mr. Montagu Williams reports as given by Serjeant Ballantine as to what to do in a bad case—"Oh, just jump in and splash about." Compare, too, the story of a Mr. C., who, when defending a man for horse stealing in a "dead" case, "addressed the jury in *something like* (note the 'something like') the following terms":

"Gentlemen, I have been among you for a great many years. I was born in your county, and my people were with you for two or three generations. You have always been friendly with me, man and boy. . . A change has now come over my life. Her Majesty has sent for me to make me one of her own

counsel. I shall never address you again. This is the last time my voice will be heard in your ancient hall. Let us part as we have always been—the best of friends."

The foreman of the jury at once said, "We find for Mr. C.," and the prisoner was released. To the same effect, also, is a story of Ribton making a long speech before Mr. Justice Wightman:

"'Mr. Ribton, you've said that before.' 'Have I, my lord, I'm very sorry, I quite forgot it.' 'Don't apologise, Mr. Ribton, I forgive you, for it was a very long time ago.'"

And so a good many of the stories Mr. Williams has to tell never come to any particular point or have any particular moral in them. In the second volume this is especially marked. Indeed, there is hardly a chapter in it worth reading, except that about the "counsellor's dawg," in which he recovered a stolen dog on payment of £20. When he remonstrated with the thieves for having stolen from such an excellent friend of the profession, the leader said:

"That's the best of it. Lord, sir, you should have seen how my pal Bill did laugh. 'Aint it rather hard,' says I, 'to take the counsellor's dawg'? 'Not a bit, Jim,' says he, 'he's had a good lot out of us, and why shouldn't we get a little out of him.'"

This joke, however, cost the stealer dear, as Mr. Williams afterwards prosecuted him for another dog theft, and ran him in for eighteen months for the dog and twelve months more for the collar; and the man was heard to say as he left the dock, "Thought he'd have me some day. He's made me pay d—dear at last for those pieces." With the exception of this incident—very well told—there is little in the second volume, which is padded out with the author's speeches in the Lefroy and Lamson murder cases. In fact, to imitate his practice of appending Latin tags to his chapters, it is a case of "desinit in piscem."

Perhaps one of the most striking things about the author's career at the bar, besides its tragic but happily not fatal finish, was the long time it took him to settle down to the profession. Though his family was, he says, steeped in law for generations—his great-grandfather a Chancery barrister, his grandfather a solicitor, and his father on the Oxford circuit—he tried being a schoolmaster, a soldier, an actor, and a playwright, before he went to the Bar; and he had made the acquaintance of money-lenders and the police-courts as a victim before he began to get his living out of them. When he did go to the Bar, though his first case filled him with despair of success, his success was remarkably rapid. He claims to have defended more prisoners than any other living man, and implies also that he had defended more successfully. With great frankness he conveys his belief in the guilt of by far the greater number of his clients. On the occasion of what he calls "the most cruel and heartless murder in his experience," his client the night after his acquittal paraded the High Street drunk, and, holding out his hand, said, "My counsel got me off, but this is the hand that did the deed"; and, in one of his first *causes célèbres*, he successfully defended Catherine Wilson for attempt to murder, only for her to be immediately taken into custody on seven separate charges of actual murder. On the other hand,

he gives at least two cases of wrongful conviction, and argues therefrom for that necessary institution, a Court of Criminal Appeal, though it is only fair to say that in neither case would an appeal have resulted to all appearances in a different verdict, as both were cases of mistaken identity, and the mistake was only discovered by the subsequent confession of the true culprit. There are some tales of acquittals connected with juries which sound remarkably highly coloured, one especially in which a melancholy Jew figures as a self-offered jurymen, prepared to disagree with the other eleven in a "dead" case, and successfully carrying out his design by his plentiful provision of sandwiches and sherry. But all the Hebrew tales, of which there are several, especially in connexion with Ballantine, have a quite Hebraistic or Hellenistic ring about them, though perhaps they are none the worse for that.

The interest of the book, however, hardly lies in its good stories, which are few, and very few of quotable length, but in a general jauntiness of style; and the retelling of some celebrated murder cases, which always attract as our only modern substitute for the ancient amphitheatre.

ARTHUR F. LEACH.

#### NEW NOVELS.

*By Woman's Favour.* By Henry Erroll. In 3 vols. (Bentley.)

*Among Aliens.* By Frances Eleanor Trollope. In 2 vols. (Spencer Blackett.)

*The Gold of Ophir.* By Elizabeth J. Lysaght. In 3 vols. (Ward & Downey.)

*Glenathole.* By Cyril Grey. (Griffith, Farran & Co.)

*The Blindness of Memory Earle.* By Charles T. C. James. (Remington.)

*The Celebrated Janet Homfrey.* By Percy Fendall. (Gardner & Co.)

*King Squash of Toadyland.* By an Envoy Extraordinary. (Field & Tuer.)

THERE is not so much passion in *By Woman's Favour* as there was in *The Academician* or *An Ugly Duckling*, nor is there quite so much reality in it, looked upon simply as a character-study. Yet it is the cleverest book that Henry Erroll has produced—regarded, indeed, from the standpoint of plot-construction, it is almost faultlessly clever. There is no slovenly writing or careless draughtsmanship; the plots within the main plot do not interfere with each other, or with the central action of the story; and, although there is society in it, both Bohemian and other, this is neither too vulgar nor too high. The title has a French look; and, in the hands of such an artist as M. Zola, and, still more, of M. Guy de Maupassant, what a study in human selfishness would the literary adventurer who, in London, styles himself George L'Estrange, have become! Being English, and therefore ambitious, self-regarding and light-hearted rather than selfish to the core, he merely becomes engaged to and jilts his London landlady's daughter; he makes merely ineffectual love to the wife of the theatrical manager who employs him; and when, finally, in the last chapter, he appears in the two characters of successful playwright

and husband of the pretty puritan, Dorothy Wyvern, no *liaison* casts its shadow on his domestic happiness, which seems likely in the long run to become rather dreary and conventional. It is just as well, indeed, that George Collins or L'Estrange should be made, by Henry Erroll's skill, to play but a secondary part in *By Woman's Favour*. He is not satisfactory, and his success in London is decidedly improbable. There is, of course, no reason why the admired poet and baritone of a Manchester tavern should not become the writer of acceptable leading articles and successful plays in London. But George L'Estrange gives no evidence of superior ability; his cleverness is altogether superficial; and the keen eyes of Mrs. Fellowes see through him and into the virtual imposture of his assumptions of gentility to some purpose. But his residence in the house of the disreputable actor, Mellon, permits of the presentation of some very delightful pictures of essentially low-class London life, with its warm-heartedness, its vulgarity, its petty miseries, and its shabby delights. Both Mrs. Mellon and her daughter Lucy, whose simple souls never rise above bloaters and shirt buttons, will be appreciated a good deal more than George L'Estrange, who writhes—though not more than he deserves—under the affectionate but greasy familiarities to which he is subjected in his character of Lucy's "young man." There is a suspicion of "comic copy" in the jealousy and antics of Jarvis, who plays so uncomplainingly the part of second string to Lucy's bow. The two truly leading characters in *By Woman's Favour*, are Jim Fellowes, the theatrical manager, and his wife Helen; although not a few readers of the story will, looking at it simply as a series of character-sketches, be disposed to give the places of honour to the actress Gwendolin and her elfish quasi-sister Prue. But the triumph of Fellowes' devoted love for his wife, and her own renunciation of her dangerous but not unnatural affection for another and more loveable man, are in every sense the best incidents in this story. As a mere novelist's trick, too, the episode of the anonymous letter by which poor Prue tries at once to open the eyes of Fellowes and to secure Mrs. Fellowes' lover for her "sister," but which only brings about her own death and salvation to the man she warns, is perfect in its way. In all respects *By Woman's Favour* is a sound piece of literary workmanship, and a good and enjoyable book.

*Among Aliens* is, comparatively speaking, a disappointing book—that is to say, it is not quite so good a story as one has a right to expect from its author. The Italian sketches are good. The two sisters—simple sentimental Lucy and her guardian Catherine, who is surely, however, somewhat too much of a Martha to have the making of a good artist in her—make excellent foils. The game of cross-purposes in which Catherine engages with Reuben Rutherford is a pretty one, even although it is as old as fiction. But the ecclesiastico-aristocratic plot which is formed to secure the person and fortune of Lucy, is rather too Borgian and elaborate for this century, or even for the last; and although the scoundrel-prince of the story deserves the fate which is meted out to him in the end, the seduction

and revenge that lead up to it are, it must surely be allowed, somewhat too conventionally Italian. There are all the elements not only of a good but of a well-written story in *Among Aliens*; but, unfortunately, they are not made enough of.

*The Gold of Ophir* is an excellent romance of a very old-fashioned kind. Two cousins, bearing the same name, James Ardell, meet with an accident when travelling on the Continent. The bad cousin escapes with an injured arm, whereas the good cousin is left for dead. Even when he recovers, his reason is gone. The two young men are, of course, as like as two peas; so the wicked James, having taken care to steal his cousin's locket and papers, has no difficulty in achieving a feat of personation and passing himself off as the heir to the warm-hearted Dives, John Ardell, to whom has come the "Gold of Ophir." He is no match for Destiny, however. A neglected wife appears; and his cousin, having been restored to sanity by a marvellous expert in brain disease, confronts and confounds him. It is the human environment of the millionaire that is the feature *par excellence* of *The Gold of Ophir*—shrewd Lawyer Barton, with his loyal and loveable daughter Peggy, the essentially mean and self-regarding clerical half-brother of John Ardell, and, above all, Miss Judith. Mme. Enderlin, the motherly soul who nurses the real James Ardell back to life in St. Johann, is also a delightful sketch. Altogether, there is a healthy and pleasant warmth of simple sentiment in *Gold of Ophir* which will cause it to be read, when more ambitious and subtly—but also coldly—psychological novels are neglected.

Practically all that need be said of *Glenathole* is that the author has evidently in him—or perhaps in her—the making of a good novelist of the eminently popular school of Scotch fiction of which the authoress of *Alderayde* is the head. As this book stands, it is far too long; it contains far too many characters; and the writing is occasionally effusive to a fault. But it is, from the literary point of view, a most conscientious performance. The old Scotch ideals of piety and purity are kept well before the reader. And at least four characters in it—Kenneth Errol, the moral weakling; Raymond Dunbar, the young man who is too good to live long; Mary Errol, the pretty saint; and Jessy Douglas, who is as much of a flirt as any good Scotch girl can ever be supposed to be—are quite as well executed portraits as any to be found in the gallery of the artist who is still best known by her maiden name of Annie S. Swan. The worthy old minister, moreover, is just such a character as the writer of *Lights and Shadows of Scotch Life* would have delighted in portraying. Cyril Grey is not specially successful as an artist in scoundrelism. Lesley—the extraordinary civil servant, who is in reality the chief of a band of smugglers, and who constitutes the "bad company" that "leads astray" the naturally good young man, Kenneth Errol—is an impossibility in Scotland, though he might have been a possibility in the Isle of Wight in the days when smuggling was a branch of industry in which it was considered legitimate for even respectable folk

to take part secretly. If *Glenathole* be a first effort, it must be accounted a promising one. Cyril Grey should prune, but also persevere.

There is a good deal of cleverness diffused over *The Blindness of Memory Earle*. The relations between the Vicar, Stephen Allardyce, and his very much better and stronger half are so amusing that one could have wished the author of this book had given us more humour and less domestic tragedy than he has done. But the story is not sufficiently compact; and the blindness of Memory Earle to the affection both of the man and of the woman, who love him is tiresome in the extreme. Merrett, too, maudlin in his attachment to the man who has befriended him when he is sunk in moral weakness—as he is maudlin in all things—is a very unsatisfactory character. The initial lodging-house chapters are the best in a book which, on the whole, is a rather provoking one, because the middle and final scenes do not by any means sustain the promise of the beginning.

*The Celebrated Janet Homfrey* is a clever story by a clever writer, who has set himself to beat conventional sensationalists on their own field. Mr. Fendall has gained a certain measure of success by telling a singularly unpleasant story with a violently original plot. Two brothers fall in love with the same woman, who has sworn to be avenged on the seducer—and to all intents and purposes murderer as well—of her sister. This scoundrel turns out to be the particular brother whose love Janet Homfrey cannot help reciprocating. She kills Robert Drummond—though the actual blow which causes his death is struck in self-defence—when she discovers who he is. Then, of course, Gilbert Drummond is accused of the murder of his brother, and is on the point of being condemned when Janet, by a timely confession, saves him, and then goes mad. The story in *The Celebrated Janet Homfrey* is everything, and a powerful but repellent story it is.

It is obvious that *King Squash of Toadyland* is a satire upon British high and low life; but that is the only thing that is obvious about it. Some of the characters, such as Mr. Ashbin Tartlet, Lord Handoff Kirkdale, Mr. Henry Taunton (who lives at Rape's Lock and belongs to the Gridiron Club), and Mr. Gustavus Camera are, it is only too plain, intended to be portraits of living personages of more or less note; and some are executed cleverly and not too ill-naturedly. That portion of the book which lays bare our social sores, like the chapter on "The Town of Gin," is genuinely, though not unduly, realistic; and the whole of it is carefully written. At the same time, the author would be well advised not to attempt to follow the example of Alexandre Dumas père and "write up" a revolution—even a revolution to place in power "the Prince and Princess of Gymru Fad." He can tell a love story more than fairly, however. The Envoy Extraordinary's courtship of Lady Leonora is, in spite of the wild improbability attending her husband's death, far and away the best thing in *King Squash of Toadyland*.

WILLIAM WALLACE.



## CURRENT THEOLOGY.

"THE EXPOSITOR'S BIBLE."—*The Prophecies of Jeremiah, with a Sketch of his Life and Times.* By the Rev. C. J. Ball. (Hodder & Stoughton.) There is a passage of Herder in which that true lover of the Bible contrasts the *Modpredigten* of his day with the heartfelt and heart-stirring discourses of Jeremiah and Ezekiel. The contrast between modern sermons and ancient prophecies may be less needed now; but it is well for "The Expositor's Bible" to recall attention to these great pastor-prophets (see Jer. xvii. 16), whose works are so little studied because so little understood. There is in Mr. Ball less of that rich faculty of application which enabled Mr. G. A. Smith, without wronging the primary sense, to show strangely modern aspects of the teaching of Isaiah. His style is less easy; the critical and the popular elements are less completely fused in his exposition. But his scholarship is not inferior, and though he has not spoken out as frankly as could be wished, his sympathy with progressive study is, we venture to hope, not less genuine. Vigorous new translations from the Hebrew are more prominent in the present volume than they were in the *Isaiah*, nor does Mr. Ball feel bound either to the Authorised Version or to the Massoretic text. It is a still greater novelty that he designates the God of Israel, not as "the Lord," nor yet as "Jehovah," but as "Iahvah." How many scholars, we wonder, will endorse this pronunciation? It was time that some change should be made. But if Jehovah is to be abandoned—familiar as it is to the English reader—it is desirable that teachers should agree on the substitute to be adopted. Many excellent points might be mentioned both in the translation and in the exegesis. How vivid is the explanation of "lodging-place" (Jer. ix. 2, p. 188)! How delicate the tact in the rendering "my Lord Iahvah" (Jer. i. 6, p. 69)! How true the sympathy with the prayers of the much-tried prophet (p. 313, cf. p. 42)! And though Mr. Ball hesitates to carry his readers very far into Biblical theology (hence a poor explanation of Jer. xvii. 12, 13), yet what an excellent hint is that on p. 32, and how well he describes the "immortal spirit" of the Bible on pp. 177-179! Must we intermix some regretful censure with these justly appreciative words? The author will hardly be surprised if we do. He isolates himself too much from other students. Not only does he put forward his private opinions with a confidence which is hardly justified (e.g., on the name "Iahvah" and on Hebrew metre), but he gives an impression of wishing to prepossess orthodox readers in his favour by somewhat too eager criticisms of men who have "borne the burden and heat" of the struggle for that very view of the Old Testament which he himself in essentials apparently holds. Take, for instance, Mr. Ball's treatment of Hitzig—the most acute of modern commentators on Jeremiah—in chap. i., and of Kuenen, on p. 368! It is not right that he should quote from the latter without giving either the reference or the date of the book. *The Godsdienst van Israel*—a masterpiece of critical construction—was published in 1869-1870. Its learned and modest author has doubtless criticised his own work long since, and modified many details. Mr. Ball's own account of the history of the Jewish Sabbath is itself not in all points satisfactory. He lets the reader imagine that the notion of the Sabbath was much the same from the time of Moses to that of Ezra and Nehemiah. Or take his treatment of another work, to blame which is in some quarters a certificate of orthodoxy—the *Encyclopædia Britannica*. How eager he is to set the author of the article on Jeremiah right! How prominently he contrasts the "exaggerations" and "misleading statements" of this

least startling of all the critical articles in the *Encyclopædia* with the moderate and judicious views which he leads us to expect from himself (pp. 4-6)! Want of historic imagination and defective sympathy are indeed serious faults; but more proof ought to have been given, especially by one who needs so much indulgence himself. The author returns to the charge (without indeed giving a reference) at p. 33. Apparently he does not quite realise the difficulty which the theory criticised was designed to meet. But certainly he has taken no pains to enquire whether the theory had been at all modified since the year 1881. Had he referred to this "well-known writer's" study on *The Life and Times of Jeremiah*, published nearly two years since, he would have found at p. 146 that Baruch may be supposed to have read, not only the prophecy contained in Jer. xxv., but "the most relevant of Jeremiah's prophecies, especially that very important one (chap. xxv.) written in the fatal year of Carchemish, and containing a new and definite announcement of most serious import." It is not pleasing to have to mention this lack of generosity in the author of so useful a book. But it stares the reviewer in the face, and is not a desirable precedent for future writers in "The Expositor's Bible."

*The Prophecies of Jeremiah.* By C. von Orelli. Translated by Rev. J. S. Banks. (Edinburgh: T. & T. Clark.) This is really the second part of a commentary (published in 1887) on the two first of the "greater" prophets. English print takes up so much more room than German that the translation is nearly twice as bulky as the original. This is to be regretted, as the work was projected in the interests of a not very wealthy class. It would, perhaps, have been better to omit the translation of Orelli's version of the prophets, which, neither from a literary nor from a critical point of view, is of much importance. The commentary is in the same style as that which we noticed not long since on Isaiah. It represents a criticism well adapted to the transitional stage in which most English students are. Jeremiah's authorship of chap. x. 1-16 is defended, but with a hesitation which does credit to the writer's candour; and, though more positiveness is shown in claiming chaps. i. and li. for the prophet, the grounds on which a large school of critics reject the claim are set forth with reasonable fulness. Chap. lii. is, of course, given up to the spoiler. It is an appendix "written neither by Jeremiah, nor for Jeremiah's book," and "was borrowed from a historical work." Chap. xxv. 13 b is a marginal gloss which has strayed into the text in a wrong place; it was meant as a heading to xxv. 15, &c. Chaps. xxxix. 1, 2, 4-10, are also an interpolation derived from the same source as chap. lii. The exegesis is well up to the level of ordinary students. There is no depth, much less subtlety, in tracing the prophet's thought, or in showing the relation of his ideas to the course of religious development. But common-sense there is; and if the student can be induced by Orelli's example to apply the same inestimable faculty to his author, only with more use of the comparative method, and, perhaps, less timidity, we shall have cause enough to be grateful to the accomplished translator of this work.

*The Servant of the Lord in Isaiah XL.-LXVI., reclaimed to Isaiah as the Author from Argument, Structure, and Date.* By John Forbes. (Edinburgh: T. & T. Clark.) The tone of this volume is worthy of one who has lived and worked to such an advanced age. The attempt to show a symmetrical arrangement of Isaiah xl.-lxix., and of other sections of the Book of Isaiah, by the correspondence of catchwords (a principle already applied by Delitzsch, and on a large scale by Cornill)

deserves attention. The rest of the book gives evidence of a vigorous individuality, but is fundamentally uncritical. A paper reprinted from a theological review is added as an appendix, relating to Isaiah's great prophecy of "Immanuel." The very thorough indices deserve commendation.

*Biblical Commentary on the Psalms.* By Franz Delitzsch. Translated by the Rev. David Eaton. Vol. iii. (Hodder & Stoughton.) This excellent translation of an invaluable work is now complete. How greatly it contrasts with the English version previously in circulation has already been said. It is not easy to translate Delitzsch. Not only knowledge of English and German, but some Hebrew scholarship and acquaintance with the bibliography of the subject, are necessary safeguards to the translator. It is hardly worth while to cavil over this or that word in which the exact shade of meaning may not have been seized; as a whole, the book thoroughly satisfies the just claims of the student. Wetzstein's belated contribution on "the mountain of Bashan" (Ps. lxxviii. 16, 17) is a welcome addition to this volume. The errata must be very few; but can "Cordilleries" (p. 460) be correct?

*David in the Psalms: with various Notes on the Psalter.* By the Rev. F. W. Mozley. (Bell.) This book is somewhat in the style of Dr. Forbes's *Studies in the Book of Psalms*, noticed in the ACADEMY of April 14, 1888, but the work of a younger and less scholarly author. Mr. Mozley admits that he has no "available knowledge of Hebrew"; and though he has used one or two German as well as some English commentaries on the Psalms, it is but too patent that he has not read a single book of the Old Testament on modern exegetical principles. Had he once mastered even the Book of Isaiah, he could not have written so uncritically. The redeeming features in the volume are the attempt to consider the Psalms in groups, and the attention paid to the titles of the Psalms in the Septuagint. The remark is made that the theory of the Davidic authorship of the whole Psalter had no influence on the Septuagint titles. But will it be contended that there was not a growing tendency subsequent to the first "Davidic" collection to ascribe psalms to the traditional founder of psalmody? It is pleasing to add, however, that Mr. Mozley does not ascribe Ps. cxxxvii. to David himself, but adopts the view (in which there is a spice of criticism) that it was prefixed to a "Davidic" collection consisting of Pss. cxxxviii.-cxlvi. Mr. Mozley does not seem acquainted with the famous passage in the Babylonian Talmud (*Baba Bathra*, 14b). With an adequate training he might do better things, at least if he could put on one side his strong theological prepossessions (see on Ps. cx.). Among the novelties of this book we notice that Ps. xlix. is "a funeral psalm, suggested by the recent death of David."

*The Psalms in Greek according to the Septuagint.* Edited for the Syndics of the University Press. By Henry Barclay Swete. (Cambridge: University Press.) A separate issue of the text and critical apparatus of the Psalter will be acceptable to many academical students. The second volume to which it belongs has not yet appeared. The friendly help of Dr. E. Nestlé, of Ulm, has greatly contributed to the accuracy of the critical notes.

## NOTES AND NEWS.

MR. W. M. FLINDERS PETRIE has finished his winter's work in the Fayum, and is now staying at Jerusalem, preparing for his excavations on a Canaanite and Israelite town near Gaza, on behalf of the Palestine Exploration Fund.

MISS AMELIA B. EDWARDS is now on her way home, having sailed from New York on Saturday last, March 29, in the *Etruria*. She did not allow her accident to interfere with either business or pleasure. On Tuesday, March 22, she was the guest of Sorosis—which we take to be the lady's club of New York—who celebrated their twenty-second anniversary by a luncheon at Delmonico's. On the same evening she gave an address to the Nineteenth Century Club on "The Romantic Fiction of the Early Egyptians," when her views on the Egyptian origin of certain folk-tales were contested by Prof. Daniel Brinton, of Philadelphia, and Prof. T. F. Crane, of Cornell.

THE Committee of the Beatrice Celebration in Florence during May and June (see *ACADEMY*, January 11) have carried out a happy idea in inviting the poets of Europe to contribute a sonnet of homage to Beatrice, the autographs of which will be framed and hung in perpetuity in the new Sala Dantea now being added to the Biblioteca Nazionale for the purpose of commemorating the festival and enshrining all that is best in the Beatrice Exhibition. Miss R. H. Busk—who undertook to canvas the poets of England—has already received contributions from Mr. Swinburne, Mr. Lewis Morris, Mr. Andrew Lang, Mr. Edmund Gosse, Mr. Theodore Watts, showing that Beatrice has not ceased to be an "ispiratrice." Lord Tennyson's state of health, unfortunately, precludes him from leading this poetic chorus; but it is hoped he will at least be able to send an autograph line to be hung with these poems expressing the very valid reason of his "gran rifiuto." Miss Busk has also received for transmission to Florence photographs from Miss Rossetti of her brother's paintings and drawings of Beatrice; and from Mr. John Addington Symonds the promise of a copy of the forthcoming new edition of his work on the study of Dante.

MANY readers of the *ACADEMY* will be glad to know that a committee has been formed to take steps towards erecting a memorial to the late Rev. Dr. R. F. Littledale. It is suggested that the memorial should take the form of a reredos in the chapel of St. Katharine's, Queen's-square, W.C., where he ministered daily for the last twenty years of his life; and it is further proposed to endow a cot in St. Margaret's Orphanage, East Grinstead, to bear his name. Subscriptions may be sent to the hon. treasurer, Mr. Octavius Leefe, 1 Quality-court, Chancery-lane.

A NEW quarterly, of a novel character, is announced for publication on May 1 by Messrs. George Routledge & Sons, who have hitherto been one of the very few leading publishers without a magazine of their own. It is to be called *Subjects of the Day*; and its special plan is to deal systematically with important subjects of the day, in a series of articles written by experts, together with a general summary, reviews of books, and a bibliography. For example, the first number will have for its subject "State Education for the People"; and among the contributors will be Sir William Hunter, Sir Philip Magnus, the Rev. E. F. M. MacCarthy, of Birmingham, Mr. Edward M. Hance, of Liverpool, and Mrs. Emily Crawford. The editor is Mr. James Samuelson, author of works of travel in Roumania, India, &c.

MR. WILLIAM O'BRIEN'S novel, entitled *When we were Boys*, will be published by Messrs. Longmans, in one volume, on April 21.

MR. GEORGE ALLEN has in the press a posthumous volume of poems by Charles Mackay, with an introduction by his son, Mr. Eric Mackay.

MESSRS. CHAPMAN & HALL will publish in the course of the present month Dr. Juncker's

*Travels in Africa*, translated from the German by Prof. A. H. Keane. The volume will be illustrated with thirty-eight full-page plates and numerous woodcuts in the text, as well as with maps.

MESSRS. TRUSLOVE & SHIRLEY have in the press a History of the two parishes of Bloomsbury and St. Giles's, by Mr. George Clinch, of the British Museum, whose name is a guarantee that antiquarian and literary anecdotes will not be neglected. The work will be illustrated with twenty-four full-page plates, reproduced from rare originals by the photomezzotype process.

MESSRS. METHUEN & Co. will shortly commence the issue of a series of copyright novels—each published in a single volume and at a low price—under the title of "Methuen's Novel Stories." The first will be a new work by Mr. Baring Gould, entitled *Zael*, and this will be followed by Mrs. Leith Adams's *My Land of Beulah*. Novels by Edna Lyall, Miss F. Mabel Robinson, Mr. G. Manville Fenn, L. T. Meade, and other well-known writers, will appear in due course.

MESSRS. F. V. WHITE & Co. will shortly publish *Blindfold*, by Florence Marryat, and *A New Othello*, by Iza Duffus Hardy, each in three volumes; and *The Confessions of a Door-Mat*, by Alfred C. Calmoun, and *The Mystery of a Woman's Heart*, by Mrs. Edward Kennard, each in one volume.

THE new volume of "The Book Lovers' Library," to be issued very shortly, will be *Newspaper Reporting in Olden Time and To-day*, written by Mr. John Pendleton, author of "The History of Derbyshire."

MESSRS. SWAN SONNENSCHNEIN & Co. are adding to their "Social Science Series" volumes on *Crime and the Prison System*, by Mr. W. Douglas Morrison, of the Wandsworth gaol; and *Charity Organisation*, by Mr. C. S. Lock, Secretary of the Charity Organisation Society.

WE understand that, in accordance with the promise recently made by Mr. Raikes in the House of Commons that public attention should be again called to the advantages of government insurance, the General Post Office is about to issue, in leaflet form, Mr. A. G. Bowie's article on "Post Office Insurance and Old Age Pay," which recently appeared in *A I*.

MR. W. MARWICK, secretary of the Ruskin Reading Guild and editor of *Igdrasil*, will give a lecture to the London Ruskin Society, at the London Institution, on Friday next, April 11, at 8 p.m., on "Kings' Treasures: their Use and Abuse."

MR. DAVID NUTT, almost all of whose publications belong to that special class that are really worth the buying, has just issued a reprint of *Lyric Ballads* (1798), edited by Prof. Edward Dowden. This little book—whether we consider the actual circumstances of its production, the value of some at least of its contents, or its place in the history of literature—might be expected to be one of the most sought after of all first editions. Yet we find, from *Book-Prices Current*, that a well-known collector was able to purchase a copy in April 1887 for £2 6s. To those who cannot afford even so much as that, the present reprint will satisfy all reasonable desires; for the typography simulates that of the original. Here may be seen the fruits of the memorable companionship of Coleridge and Wordsworth during their Nether Stowey days; and "The Rime of the Ancient Mariners" may be read in its primitive spelling. Prof. Dowden has limited himself to a brief preface and a minimum of notes, which may be thought rather

inadequate by those who are not already versed in the bibliography of the subject.

WE must be content with recording that *Days and Hours in a Garden*, by E. V. B. (Elliot Stock), has reached a seventh edition within about as many years from the date of its first publication. Nothing new has been added to either text or illustrations, except a preface commemorating the changes that time has wrought in the garden which is the subject of these charming and now familiar pages.

#### UNIVERSITY JOTTINGS.

MR. JOHN MURRAY announces a series of University Extension Manuals, under the editorship of Prof. Knight, of St. Andrew's. Though designed primarily for the use of students attending the authorised courses of lectures, it is hoped that they will also serve as text-books for private study. The general plan will be to keep in view the historical evolution and philosophical significance of each subject, while avoiding the enumeration of mere details. The following are some of the arrangements that have already been made: Mr. M. E. Sadler, the Oxford Secretary, will write on *Political Economy*; Dr. Roberts, the Cambridge (and now also the London) secretary, on *Modern Geology*; and Prof. James Stuart, the founder of the movement, on *Mechanics*. In English literature, Mr. Edmund Gosse has undertaken the Jacobean poets, and the Rev. Stopford Brooke the poets of the nineteenth century, from Blake to Tennyson. The editor himself will be responsible for *Ethics* and *The Philosophy of the Beautiful*; and most of the other philosophical and scientific subjects have also been assigned to Scotch professors—*Logic*, to Prof. Minto; *Psychology*, to Prof. Seth; *Comparative Religion*, to Prof. Menzies; *The History of Education*, to Prof. Laurie; *Physiology*, to Prof. McKendrick; and *Botany*, to Prof. Patrick Geddes. The manuals will be issued simultaneously in England and America.

THE Queen has accepted the dedication of *The Life and Letters of Adam Sedgwick*, by Mr. J. Willis Clark and Prof. T. M. Hughes, which will shortly be published by the Cambridge Press, in two volumes.

THE residuary legatees of the late Daniel Procter, recognising the importance of pathological studies and the desirability of securing the fullest facilities for their prosecution by the students of the Manchester medical school, have decided to contribute the sum of £6,000 for the endowment of the pathological professorship at Owen's College, which will henceforth be associated with Mr. Procter's name.

THE *Durham University Journal* for March 29 prints an interesting notice of the late Edward Bradley, better known as "Cuthbert Bede," together with a provisional list of his publications. The first appearance of *Verdant Green* was in a supplement to the *Illustrated London News* for December 13, 1851, consisting of twelve of the illustrations to the first four chapters, with a few lines of descriptive letter-press to each. Part I. appeared in 1853, Part II. in 1854, Part III. a year or two later; and afterwards the three parts were collected into a volume, of which (it may be recollected) a six-penny edition was published a few years ago. All the illustrations were designed and drawn on the wood by the author. *Little Mr. Bouncer and His Friend, Verdant Green*—which we believe to be a sequel, and even less successful than most sequels—was published in 1878; and there were also two intermediate books, *Tales of College Life* (1856) and *College Life* (1862).

THE commemoration address on the fifteenth anniversary of the Johns Hopkins University,



Baltimore, was delivered by Dr. E. H. Griffin, professor of philosophy, who took for his subject "The Influence of Learned Institutions upon the Progress of Modern Society." It was announced that the first course of lectures on poetry on the Turnbull foundation will be given in the spring of 1891 by Mr. Edmund Clarence Stedman; and that the Caroline Donovan endowment will probably be devoted to a chair of English literature.

CORNELL UNIVERSITY has recently received a gift of 300,000 dollars (£60,000) to form an endowment for its library. The donor is Mr. Henry W. Sage, of Ithaca, New York, whose total benefactions to Cornell now amount to about one million dollars.

## ORIGINAL VERSE.

## THE VENUS OF MILO.

"Dinanzi a noi pareva sì verace,

Che non sembrava immagine che tace."—*Fury.*

Goddess of Beauty!—goddess still, though Time  
Hath ruthlessly defaced thee—what rare art  
Was his who fashioned thee? Thou stand'st  
apart

From all thy kind, most perfect, most sublime.  
Thy beauty wastes not, nay, for never crime,  
Nor hate, nor passion hast thou known, nor  
smart

Of cankering grief, nor pain, nor aching heart—  
Thy brow is smooth to-day as in thy prime.  
Thou standest yet, but where is he who planned  
The fashion of thy limbs, and wrought the stone  
With ever-patient skill and loving hand,  
And left thee faultless, lacking life alone?  
World-famous thou, by eager thousands scanned,  
While he, forgotten, lies with the unknown!

PAGET TOYNBEE.

## OBITUARY.

## EDWARD HAILSTONE.

THE death is announced of Mr. Edward Hailstone, of Walton Hall, Yorkshire, at the age of seventy-two years.

Mr. Hailstone was formerly a solicitor in Bradford, and succeeded his father as law clerk to the Leeds and Liverpool Canal, which position he held for over forty years. In literary and antiquarian circles he would be best known for his extensive collection of literary, artistic, and antique treasures—probably the finest in the North of England. Mr. Hailstone was a leading member of the Yorkshire Archaeological Society, a member of the National Archaeological Society, of the Athenaeum Club, and a fellow of the Society of Antiquaries. He had the honour of receiving a medal and diploma, the latter signed by Prince Albert, for services rendered in connexion with the Great Hyde Park Exhibition of 1851.

We understand that the deceased gentleman's famous collection of Yorkshire books, &c., has been bequeathed by him to the Dean and Chapter of York, to be preserved in the Minster Library, and that the rest of his library and works of art will be sold.

## MAGAZINES AND REVIEWS.

THE *Boletín* of the Royal Academy of History of Madrid for March gives a further instalment of inedited documents relating to the Cortés of Madrid, 1646-7 and 1649-51, by Manuel Danvila. The difficulty of raising money speedily for pressing wants was very great, and king and Cortés are sorely puzzled which of several proposed expedients to employ. F. de Selgas has an excellent monograph on the early Basilica of Santa Maria in Oviedo

(793-812), and its royal pantheon. He shows that the original plan was that of a Latin Basilica, with no Byzantine influence. The only artistic ornaments came from still older buildings, Visigothic and Roman. A description of the tombs, their inscriptions, and identification of almost all their occupants, follow. The Viscount de Palazuelos reports on a Roman inscription from Orgaz, in the province of Toledo. Padre F. Fita prints a curious Brief of Innocent VIII. to Ferdinand and Isabella, 1487, begging for the arrest and imprisonment of Pico de la Mirandula, who was then in Spain.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BOSQUET, Em. *Traité théorique et pratique de l'art du relieur*. Paris: Baudry. 12 fr. 50 c.  
DESORMES, E. *Notions de typographie à l'usage des écoles professionnelles*. Paris: Ecole Prof. Gutenberg. 8 fr.  
DUMAS, Alexandre, fils. *Nouveaux Extraits*. Paris: Calmann Lévy. 3 fr. 50 c.  
GAUTHIER, Judith. *Poèmes de la libellule, traduits du japonais*. Paris: Melet. 15 fr.  
IMHAUS, E. N. *Les Nouvelles-Hébrides*. Paris: Berger-Levrault. 5 fr.  
MONTFERN, Xavier de. *La tireuse de cartes*. Paris: Dentu. 6 fr.  
NAUKOMM, E. *Berlin tel qu'il est*. Paris: Kolb. 8 fr. 50 c.  
PINLOCHE, A. *Baséow et le Philanthropisme*. Paris: Colin. 7 fr. 50 c.  
SAMARY, Jeanne. *Les Gourmandises de Charlotte*. Paris: Hachette. 4 fr.

## HISTORY, ETC.

- AMIAUD, A., et V. SCHREIL. *Les inscriptions de Salmanassar II., roi d'Assyrie (860-814)*. Paris: Welter. 12 fr. 50 c.  
GRONAU, G. *Die Ursperger Chronik und ihr Verfasser*. Berlin: Lehmann. 1 M. 50 Pf.  
HANSEERESSE. *Hrsg. vom Verein f. hansische Geschichte*. 3. Abth. 1477-1630. Bearb. v. D. Schäfer. 4. Bd. Leipzig: Duncker & Humblot. 21 M.  
KUNZ, H. *Der polnisch-russische Krieg v. 1831*. Berlin: Luckhardt. 4 M.  
SCHREIL, V. *Inscription assyrienne archaïque de Samsi-Ramman IV., roi d'Assyrie (824-811)*. Paris: Welter. 8 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN der k. preussischen geologischen Landesanstalt. Neue Folge. 1. Hft. Berlin: Schropp. 17 M.  
EISELE, P. *Das Gefäße- u. periphere Nerven-system d. Gorilla. Halle-a.-S.: Tausch*. 20 M.  
GORTTE, A. *Abhandlungen zur Entwicklungsgeschichte der Tiere*. 5. Hft. Hamburg: Voss. 38 M.  
LIE, S. *Theorie der Transformationsgruppen*. Unter Mitwirk. v. F. Engel bearb. Leipzig: Teubner. 16 M.  
RESULTATS, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoologischer Thl. Bd. II. Vogel. Bearb. v. Th. Plecke. 1. Lfg. Leipzig: Voss. 10 M. 50 Pf.  
SANDERBERG, F. v. *Uebersicht der Versteinerungen der Trias-Formation Unterfrankens*. Würzburg: Stachel. 2 M.  
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## CORRESPONDENCE.

## CHAUCEER'S STORY OF "THE MAD COW."

Cambridge: April 2, 1890.

If there is in Chaucer one *crux* which has been considered of all the most hopeless, I should say it is the reference in the *Wife of Bath's Prologue*, l. 231.

"A wys wyf, if that she kan hir good,  
Shal bere hym on hond, the Cow is wood."

So says the Ellesmere MS. Tywhitt remarks that we shall never know the sense till we discover the allusion.

Dr. Murray has, practically, solved the hardest part of the riddle. In the *New English Dictionary*, s.v., "Chough," he shows that the various readings, *cou, couwe, &c.*, tend to prove that "cow" in this passage does not mean a cow, but a jackdaw or chough. Cf. "*Coo, monedula*" in the *Promptorium*.

Hence the sense is as follows: "A cunning wife, if she knows how to make the best of things, will make her husband believe that the jackdaw is mad."

But this is just one of the commonest of mediaeval stories, being told of various talking birds, originally of a parrot. See the "Story of the Husband and the Parrot" in the "Arabian Nights"; the story at p. 73 of "The Seven Sages," ed. Wright; and Wright's remarks in his preface, p. x.

Very briefly the story runs thus. A husband, leaving his wife, sets his parrot to watch her. On his return, the parrot relates her misconduct. But the wife says the parrot lies, and tries to prove it by an ingenious stratagem. The husband believes his wife's deceitful plot, and promptly wrings the bird's neck for telling stories, under the impression that it has gone mad.

That Chaucer knew this story is proved by the fact that he used up some of the details in his *Manciple's Tale*.

WALTER W. SKEAT.

## SLAVONIC PLACE-NAMES IN GERMANY.

Oxford: March 27, 1890.

In Mr. Morfill's inaugural lecture as Slavonic Reader at Oxford, noticed in the *ACADEMY* of March 22, a few German towns are cited as instances of ancient Wendish or Slavic settlements, the names of which are entirely foreign to German, and can be interpreted only by means of the Slavonic languages.

It may be, perhaps, not unwelcome to some readers of the *ACADEMY*, if space will be granted to trace, as briefly as possible, the Slavonic source of those local names, and, at the same time, to add a few further examples. Besides personal information from Mr. Morfill, I am indebted to an elaborate monograph by A. Buttmann, *Die Deutschen und Wendischen Ortsnamen der Mittelmark und Niederlausitz* (183 pages, Berlin, 1856), as well as to the chief authority of Šafarik's *Slavonic Antiquities*, referred to in my note on "Early Contact between Celts and Slavs" (*ACADEMY*, March 15).

1. Rostock, derived from Russian *ras-tekat* or *ras-teč*, "to run or flow into different directions," which meaning precisely agrees with the topographical position of Rostock not far from the mouth of the river Warnow, and may be compared with Aber-ystwyth and its meaning in Welsh.

2. Schwerin, from *zvěř*, "a wild animal," applied to a park where wild animals are kept.

3. Strelitz, from *strélets*, "an archer, hunter," the neighbourhood of this town and of Schwerin being a famous hunting-ground.

4. Leipzig, from *Lipovitsa*, i.e. Linden or lime-tree town.

5. Dresden = Wendish *Droždzeje*, a "harbour or anchorage."

6. Potsdam = *Pod Dubami*, i.e. "beneath the oak trees." Its earliest known name in 993 was "Postupimi."

7. Berlin = Wendish *Barlin*, i.e. "a shelter, place of refuge," though this derivation is not quite certain; for, according to Malin (*Etymologische Untersuchungen*, Berlin, 1856, p. 75), it is probably of Celtic origin, and denotes a pasture-ground or heath-bush, a covert. For the Wendish derivation see Zwahr's *Niederlausitz - Wendisch - Deutsches Handwörterbuch* (Spremberg, 1847, p. 6).

8. Jüterbogk = Polish *jutro*, Russian *utro* "morning," Bog. "god," hence the god of the morning dawn."

9. Zerbst = *Ciervisti*, its earliest name according to a document of the German emperor Otto I., dated 949. It was so called after the first Sorbish inhabitants of the place, Srbs, Sorbs, or Serbs being the original native name of the Slavs among themselves, whereas their common foreign appellation was Wends or Winds, as Šifarik has conclusively shown (*op. cit.* i., p. 165).

Gratz = borough, town, being identical with *Gard* in Stargard, i.e. old town, or Germanised, Oldenburg. Compare also Novgorod, i.e. "new town."

H. KREBS.

#### THE ORIGINAL OF LEIÇARRAGA'S BASQUE NEW TESTAMENT.

Paris.

On January 13, 1890, I discovered what has, I believe, never been stated in print—that Leiçarraga's New Testament (La Rochelle: 1571), including the appendices, was based on a French version (No. A, 169) in the Bibliothèque Nationale, Paris, entitled:

"Le Nouveau Testament, c'est à dire, La nouvelle alliance de nostre Seigneur, & seul Sauveur Iesus Christ. Translate de Grec en François. Imprime [sic] par Conrad Badius M.D.LXI."

M. J. Vinson informed me that Leiçarraga had used a text authorised by "Les Pasteurs et les Docteurs de l'Eglise de Genève," of which an edition came out at La Rochelle in 1616; but, after a careful examination, I found this to be quite impossible; whereas the other text served as a very much more literal translation, and thus forms an authoritative glossary to a large number of words in the Basque language, the earliest known use, and in some cases the only occurrence, of which is due to Leiçarraga. Philologists would all welcome a reprint of the Basque text, accompanied by that of Badius, which it translates, page facing page.

In proof of my conclusion, I will cite two sentences from the appendices:

"Propitiatoire en la Loy estoit la couverture de l'arche, cachee des ailes des deux cherubins."

"Propitiatoria, Leguean cen bi Cherubinen hegalez estalia cen arkaren baldia."

The word *Baldia* = "la couverture" is not found in the printed dictionaries. All are incomplete. "Adam, homme, ou de terre, ou Rousseau" = "Adam, guicóna, edolurrezcoa, edo canabera."

The French version in question is anonymous as to the translator, and without date as to place—so far as regards the title-page. But there is an address within, stating clearly that it is a revision of Calvin's (printed by the same Conrad Badius at Basle in 1559), made by Calvin himself and Theodore de Beza.

EDWARD SPENCER DODGSON.

E. D. GERARD AND DOROTHEA GERARD.

Edinburgh: March 31, 1890.

Will you allow me to correct an inaccuracy in the review of *Lady Baby* by Dorothea Gerard, which appeared in the ACADEMY for March 29? Your reviewer says:

"It is, unfortunately, human nature to imagine that when, after two authors have written together, one of them writes alone, there is sure to be some sign of inferiority. We humbly hope that much practice in criticism has given us some faculty of guarding against prejudices of this kind; and we have approached *Lady Baby* with all due exorcising of such demons, and with nothing but a benevolent memory of satisfaction derived from *Reata* and *Orthodox*."

*Reata*, *Beggar my Neighbour*, and *The Waters of Hercules* were written by both sisters, under their joint name of E. D. Gerard; but *Orthodox*, like *Lady Baby*, was the work of Dorothea Gerard alone.

LOUISE LORIMER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 6, 4 p.m. South Place Institute: "National Life and Thought in France," by Capt. Hector France.

MONDAY, April 7, 5 p.m. Royal Institution: General Monthly Meeting.

THURSDAY, April 10, 8 p.m. Electrical Engineers: "Signalling Across Rivers in India," by Mr. W. F. Melhuish; "The Diathermancy of Air in relation to the Efficiency of Incandescent Lamps," by Mr. F. Higgins.

FRIDAY, April 11, 8 p.m. New Shakspeare: a Paper by Miss Latham.

8 p.m. London Institution: "Kings' Treasures: their Use and Abuse," by Mr. W. Marwick.

SATURDAY, April 12, 3.45 p.m. Botanic: General Fortnightly Meeting.

#### SCIENCE.

##### THE MEDIAEVAL ZOROASTRIAN RELIGION.

*The Philosophy of the Mazdayasnan Religion under the Sassanids.* Translated from the French of L. C. Casartelli by Firoz Jamaspji Dastur Jamasp Asa. (Bombay: Jehangir Bejanji Karani.)

A MELANCHOLY interest attaches itself to this book, owing to the early and sudden death of the translator, the only son of his father, the learned Dastur Dr. Jamaspji Minocherji, whose liberality in lending his own valuable MSS., and whose exertions in obtaining the loan of those belonging to others, have so materially assisted the compilation of the new edition of the Avesta Texts. About fifteen years ago I had many opportunities of conversing with the translator. He was then a young man, well acquainted with English and the simpler branches of his religious education, but still requiring further study of the more difficult Pahlavi texts. His perfect respect for his father, and complete obedience, though merely the ordinary duties of a high priest's son, were particularly pleasing in these days of insubordination, when rapidly advancing education is too apt to produce self-conceit and arrogance. His French studies were of later date; but the general accuracy of this translation shows that he had acquired a very complete knowledge of that language.

The work itself is a very useful and well-arranged compendium of the philosophical and religious doctrines of the mediaeval Zoroastrians, giving an account of their good and evil spirits, cosmology, ethics, and eschatology, derived chiefly from the Bundahish, but with many additions from other Pahlavi writings of the same or later date, including quotations from the third book of the Dinkard. Unfortunately, the statements of later writers, and of foreigners and enemies of the faith, are sometimes adopted as if they were of equal authority with those of contemporary and native writers, who must have

been better acquainted with the facts. The translator's notes frequently protest against the conclusions of the author, and, in most instances, with considerable justice. This is especially the case when the author tries to trace the monotheism and other praiseworthy doctrines of the Mazdayasnanians to Jewish or Christian influence, forgetful of all that might be said on the other side of the question. My friend Dr. Casartelli also objects strongly to some of my own statements and translations; but, if he will carefully re-examine my writings and the original Pahlavi texts, I venture to think that he will find far less reason for positive objection than he imagines. For instance, I never placed the Avesta and Pahlavi writings on the same footing as to age, but distinctly attributed the latter to "later Persian priestcraft." Of course, we must agree to differ with regard to the era of Zarathushtra, who is still so far a prehistoric personage that nothing but the most inconsistent and mythical statements regarding his epoch and life have yet been discovered—statements on which not the slightest reliance can be placed.

E. W. WEST.

#### TWO BOOKS ON VACCINATION.

*History and Pathology of Vaccination.* By E. M. Crookshank. (Lewis.)

*Jenner and Vaccination: a Strange Chapter of Medical History.* By Charles Creighton. (Sonnenschein.)

WE have here two independent protests against the theory and practice of vaccination, made by two medical men of special eminence and official weight in pathology. Dr. Creighton's work is addressed to the general public. It is, like all he writes, clear and incisive, and also uncompromising even to provocation. Dr. Crookshank's two handsome and elaborately illustrated volumes appeal more particularly to the members of his own profession, as a critical and historical inquiry into the origin, growth, and present position of vaccination. It is enough to say here that the inquiry has been conducted with industry and candour, in the spirit of a dispassionate searcher after truth, who desires to conciliate and persuade, and who deserves respectful attention and reply. The evidence of statistics is claimed, rather than produced, in favour of their conclusions, and some glaring instances are quoted of the failure of vaccination to protect against smallpox; but, in view, we suppose, of the shameful double-dealing of figures, most stress is laid upon the appeal to history and pathology. In so far as the question is one for historical and pathological inquiry—and surely it must be so to a high degree—it might be urged fairly enough that the deliberate and formulated opinion of the vast majority of the medical profession ought to outweigh the protests of a very very small minority, and that the general public in any case is not a proper court of appeal to decide where doctors disagree. As a matter of fact, however, it is open to reply that the bulk of the medical profession are in this matter as ignorant and incurious as the bulk of the laity. They and the inquisitive public are told by medical and legal authority to believe in vaccination as part of a theory based upon analogies; some rough, but striking, statistics and illustrations are quoted in support of this particular application of the theory; they see much of vaccination, whose immediate effects are usually harmless; they see next to nothing of smallpox, which is known to have been the scourge and disfigurement of past generations; and this joyful coincidence seems a sufficient verification of authoritative teaching. The public cannot, perhaps, be expected to require more stringent proof of



the theory and efficacy of vaccination; but that the medical profession should not be more exacting seems strange to some, to others culpable. It is neither; but merely a natural result of the exaggerated deference paid in medical education to the principle of authority. That education, in many respects excellent, makes huge demands upon the powers of memory and observation, encourages shrewdness, resource, and a wonderful assurance and agility in arguing from small premises to large conclusions; but too often where it is not empirical it is dogmatic, it assumes principles and gives no reasons. At no medical school are lectures given upon the history of medicine as an inductive science, upon its logic and axioms and methods, its fashions and prejudices and errors. But medical education is too vast a subject for a note or a digression. The movement against vaccination may or may not be irrational, and in contempt of facts; but at least let the medical profession be sure of its ground, and not rest content with the theological treatment of a scientific question.

## SCIENCE NOTES.

It is proposed to issue, as a supplement to Thompson's *Natural History of Ireland*, the information that has subsequently been accumulated concerning Irish birds, mainly in reply to an announcement that appeared in the *Zoologist* for 1884. The editor of the work is Mr. R. J. Ussher, Cappagh, Lismore—who will be glad to receive any additional notes; and it will be published in this country by Messrs. Gurney & Jackson, Mr. Van Voorst's successors.

## PHILOLOGY NOTES.

The forthcoming number of the *Babylonian and Oriental Record* will contain the following articles: "The Nation of the Mards," by M. J. Halevy; "The Assyrian Sacred Trees," by Mr. W. St. Chad Boscawen; "Did the Assyrians know the Sexes of Date-Palms?" by Dr. J. Bonavia; "Traditions of the Deluge in Ancient Chinese Lore," by Prof. Terrien de Lacouperie.

It is difficult to keep pace with the publications of Dr. Daniel G. Brinton, whose prolificness is equalled only by his audacity of speculation. Quite recently we noticed (*ACADEMY*, December 7 and March 15) two papers of his in which he sought to connect the ancient Etruscans with the Libyans. He has now sent us—in addition to a solid volume entitled *Essays of an Americanist* (Philadelphia: Porter & Coates)—another paper read by him before the Philadelphia Oriental Club, on "The Cradle of the Semites," together with a reply by Dr. Morris Jastrow, Junior. Dr. Brinton, it may be as well to remember, has lately paid a visit to Algeria, where he was evidently much interested in the researches of French savants as to the language and ethnology of the Kabyles. He now goes so far as to maintain that not only the Etruscans, but also the primitive Semites, were immigrants, along the African shore of the Mediterranean, from some region near its western extremity. Dr. Jastrow contested some of his philological arguments, but admitted the weight to be attached to the traces of a white race found in Palestine. But it by no means seems to follow that this white race, which other anthropologists (notably Prof. Sayce) have connected with the Libyans, was necessarily the primitive Semitic stock. The evidence of language certainly seems to connect the Semites with the Hamitic stock of the lower Nile valley.

## MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, March 6.)

Dr. SANDYS, president, in the chair.—Mr. Darbishire read a paper on ἐπιδείξις and Hdt. ii. 36—γράμματα γράφουσι καὶ λογιζονται ψήφοις, "Ἕλληνες μὲν ἀπὸ τῶν ἀριστερῶν ἐπὶ τὰ δεξιὰ φέροντες τὴν χεῖρα, Αἰγύπτιοι δὲ ἀπὸ τῶν δεξιῶν ἐπὶ τὰ ἀριστερά· καὶ ταῦτα ποιούντες αὐτοὶ μὲν φασὶ ἐπιδείξια ποιεῖν, Ἕλληνας δὲ ἐπ' ἀριστερά." The most common explanation, which makes ἐπιδείξια = "skilfully," is not consistent with the lateness of this sense—once in Aeschines (iii. [In Timarch.] 178), three times in Aristotle (*Rhet.* iv. 14, ix. 11, *Rhet.* ii. 4) &c., and does not give a satisfactory antithesis. Its usual sense in Homer is in connexion with the passing of the wine-cup, which went from left to right of the feasters, and not of the cup-bearer. Compare also Plato, *Sympos.* 177 D, where ἐπὶ δεξιὰ is explained as beginning with the extreme left-hand man. If now we wish to transfer the image to the case of a man writing, it is obvious that he represents the cup-bearer, his hand or pen represents the cup, and the row of letters the row of feasters. The letters then must be considered as having their own right and left, and ἐπιδείξια γράφειν will be "beginning at the writer's right" just as ἐπιδείξια οἰκοδομεῖν is "beginning at the cup-bearer's right." Thus the remark in the text is a play upon words attained by opposing the etymological sense of ἐπιδείξις, "towards the right," to its derived one, which in certain connexions may be "towards the left." This interpretation is supported by the careful contrast of ἐπιδείξια with ἐπὶ τὰ δεξιὰ and of ἐπ' ἀριστερά with ἐπὶ τὰ ἀριστερά in the passage before us. Any difficulty which may be felt in regarding written characters as having their own right and left can be met by a passage from Aristotle (*Metaph.* N. 6, p. 1093<sup>a</sup> 30), in which he says that the Homeric line (viz., the purely dactylic) βαλεῖται ἐν μὲν τῷ δεξιῷ ἐνέα συλλαβαῖς, ἐν δὲ τῷ ἀριστερῷ ὀκτώ, where the right half is obviously the first half, made up of three dactyls, and the left half the second, made up of two dactyls and a spondee. [This is the express explanation of the scholiast, twice repeated. Bonitz, who attempts to reverse the relations by dividing the line at the caesura, is compelled (a) to restrict the remark to lines with feminine caesura; (b) to make Aristotle commit a ὑστερον πρότερον, as he thus states the second half and the larger number first.] But to call the first half of the line the right is only possible if the line is regarded as facing the reader and having a right and left hand of its own. Compare finally Aristotle, *Probl.* κς' 31, p. 943<sup>b</sup> 28, where the wind is credited with a subjective right and left. This, however, is more natural.—Dr. Postgate made some observations on the u-declension in Latin, criticising (*inter alia*) V. Henry's view that *senatus* was derived from *senatūs*, as the change of *uo* to *ui* was only established for Imperial times, and the truth being that *senatus* was only a mode of writing to show that the *u* in *senatūs* was long.

SHELLEY SOCIETY.—(Wednesday, March 12.)

W. M. ROSETTI, Esq., in the chair.—A paper was read by Mr. William Cory, on "Shelley's Classics," avowedly written from the standpoint of a classical scholar to whom "for nearly half his years of discretion Shelley has been a wearisome disappointing versifier, a writer with a very slender outfit of thought and very little art or skill." As the result of a recent study of Mr. Buxton Forman's edition, Mr. Cory was able to point out various errors in Shelley's Greek, "such as a schoolboy escapes from after two or three years of even the stupidest routine." As regards the poet's classical attainments, "he had a gentleman's acquaintance with the two languages and the two literatures, and would have got on pretty well in rivalry of display with Sam Rogers, Landor, Dean Herbert, Lord Granville, Byron; not with Sir Robert Peel, Edward Earl Derby, Sir Francis Doyle, Macaulay, Hallam." It was Shelley's misfortune at Eton to be the pupil of the dullest tutor of his time; there is nothing to indicate that he attended any good classical lectures at the university; and it may be gathered from his letters that after leaving Oxford he never was near a good library or sojourned in the house of a cultivated

travelled gentleman. The Greek authors with whom he was most conversant were Homer, Plato, Aeschylus, Euripides. It is to be regretted that he did not also become familiar with Herodotus, Sophocles, and Aristophanes. Of Virgil, Cicero, Horace, and the Latin writers in general, he seems to have known but little. He hated Latinity, because his tyrants drenched him with it. It is worthy of note, however, that the commencement of the famous chorus in "Hellas"—"the world's great age begins anew"—is derived from Virgil's "Magnus ab integro saeculorum nascitur ordo."—The reading of the paper was followed by a discussion.

NEW SHAKESPEARE SOCIETY.—(Friday, March 14.)

Dr. F. J. FURNIVALL in the chair.—Mrs. C. Stopes read a paper on "Shakespeare's Treatment of his Originals." Shakespeare, on facing the writing of a play, had to do so under at least four laws or limitations, considering: (1) Its effect on the public (and the censor); (2) its relation to the acting powers of his own company; (3) the materials which he had to hand; and (4) the satisfaction of his own feeling and critical judgment. To these evidently at times must have been added a fifth—a "second intention"—such as is explained by Spenser in his opening of the allegory of his "Faery Queene," and of his meanings in the general and in the particular. There are evident traces of some such representation of contemporary men in Shakespeare's plays on ancient stories, just as in Greece traces reveal that in the past the white buildings were coloured—the playwright thus making "old offences of affections new." 1. Shakespeare had to labour against what may be called the sensationalism of his age, much as George Eliot has done in our own, by showing the interest in the character, apart from, as well as through, the plot. The blood, murder, and horrors necessary to give zest to a pre-Shakespearean tragedy drowned character and thought in a flood of action. Shakespeare only once followed the prevailing taste—in "Titus Andronicus"; afterwards he made the taste follow him, that was his genius. 2. The acting powers of his company must have varied much from time to time, and a history of the actors might sometimes give a suggestion of the date of a play. We know that successive editions of "Hamlet" age the hero according to Burbage's age. 3. Shakespeare, in considering his materials, drew a broad line between histories and other works, whether tragedy, comedy, narrative, or lyric. In depicting history, he attempted in the best possible way to depict the truth, and took trouble with his materials, so as not willingly to mislead his hearers. Yet, as an artist, he had to study the pictorial; and he foreshortened time, as an artist foreshortens objects—e.g., in 1 and 2 "Henry IV." and "Henry V." His three Roman histories (from the authorities chiefly of Plutarch and Appian of Alexandria) were even more faithful in rendering, through his greater respect for classical authority. When not dealing with history, his fidelity to his original is less marked; if the original be a play, it depends very much upon whether it belonged to his own company or to another, and whether it had been lately or successfully played; if a novel, whether it adapted itself very readily to theatrical representation or not. The "Merchant of Venice" was an illustration of complexity of origin and commingling of material; while "Romeo and Juliet" showed simplicity of origin, with the text of it followed with comparative faithfulness. "Love's Labour Lost" and "A Midsummer Night's Dream" were examples of plays in which Shakespeare wove the plot himself from small, or incongruous, material; while "Lear," "Cymbeline," "Hamlet," and "Macbeth" were examples of plays based upon old history, but treated as romance. Of these, "King Lear," while holding most nearly to the text, yet contains a foreshortening of history, necessitated by a dramatic climax. "Hamlet," though probably based somewhat upon the earlier tragedy of the name, existed in the German theatre; but there it was chiefly based upon the story of Amleto the Dane in Belleforest's *Histoires Tragiques*, borrowed from Saxo. Shakespeare probably borrowed it from the French, in which there was a remark that these things

happened before the faith of Christ. Shakspeare revolutionises the play, with the consequent revolution of faith and manners. The real Hamlet had the bravery, revenge, patience, and cunning of the savage; the Shaksperian Hamlet was a Hamlet to date—a Christian, scholar, philosopher, trained in all the accomplishments of his age. A counterpart, and yet contrast, to "Hamlet" is "Macbeth," from whom Shakspeare has taken away the Christianity he gave to Hamlet. Never was character so wronged by historian; never did Shakspeare wrong so much even the character he found in history; he gave Macbeth all the vices of all the sovereigns for eighty years before his time. It was as if he had created one of Galton's generic photographs, by superposing one photograph on another, to give the type-idea he had gathered from the chaotic seething of a troublous age.

MANCHESTER GOETHE SOCIETY.—(Thursday, March 15.)

DR. WARD, president, in the chair.—A letter from Baron Caspar Riesbeck, written in 1780, was communicated by Mr. Roeder. It describes a visit to the Weimar Court, and criticises Goethe and his followers from a conservative point of view.—The Rev. F. F. Cornish then read a paper on "Der junge Goethe," the title having reference to Hirzel's well-known collection of all Goethe's writings surviving from the period before he went to Weimar in 1776. Pointing out that the first edition of Lewes's "Life of Goethe" had come out just at the full tide of the first flow of biographical materials following the poet's death, he glanced at the additional matter which was increasing upon us from the opening of the Goethe archives, and urged that a Goethe society should aim at keeping students in fresh contact with the original sources. To this course was due the change which had come over opinion respecting Frau von Stein, and the light which was being shed upon Goethe's domestic life with Christiane. In answer to the question: Why did not Goethe marry before he came to Weimar? Mr. Cornish reviewed his Leipzig life in connexion with newly-recovered letters, and pointed out that the illness which nearly killed Goethe at the end of these three years was attributed by him to a short outbreak of fast life under the influence of Behrisch. Following this up, he traced the evidence that Goethe had been profoundly influenced by this illness, which had been a real turning point in his life; and he pointed out in a letter to the same friend dated Nov. 7, 1767, the occurrence, in an imaginative form, of the first germ of the Faust-Margaret scenes, with several curious coincidences of language and thought. Passing on to the Sessenheim Idyll, Mr. Cornish urged that we must go back from *Dichtung und Wahrheit* to the contemporary sources in order to see how Goethe behaved at the time, and found evidence that he had been deeply ashamed of himself, had kept the whole matter as secret as possible, and had probably done so very much under the fear of his father's displeasure. Eight years later he paid a visit to the Brion family, and after a friendly reception felt that he could now "feel his conscience at ease about these reconciled ones." The traces of Goethe's remorse which exist in *Goets and Stella* were alluded to, and the probable bad effect of Goethe's faithlessness upon his subsequent life, both in his inability to love again as he had once done, and in his attempt to substitute a Platonic affection for an ordinary love and marriage. In the case of Lili, the relations between the two families contributed greatly to break off the engagement; but all through the pre-Weimar period, as well as the early years at that place, the unwillingness of the elder Goethe to help his son to settle, together with the son's dislike of the profession of an advocate, were the constant determining causes which kept him from marrying, while the circumstances of the court life again put additional obstacles in the way. The relation—a pure one—with the Frau von Stein, was an attempt, manfully clung to, to find a *pis-aller*; and when this came to an end on Goethe's return from Italy, it was the tenacity with which, as the result of his whole past experience, Goethe clung to his unpromising amour with Christiane which went far to redeem it and to secure him a tolerable share of domestic happiness.—The president agreed gene-

rally with the lecturer's view of Goethe's various love affairs, but wished more importance to be assigned to Goethe's love for Lili, and thought that the elder Goethe's influence in preventing his son's marrying was perhaps somewhat overrated. He urged, moreover, that eighteenth century notions of love and marriage differed from our own.

## FINE ART.

### REMBRANDT'S DRAWINGS.

THE second series of reproductions of Rembrandt's drawings, which Dr. Lippmann—the well-known authority—of the Berlin Museum, has edited, and which can be seen in London at Messrs. Deprez and Gutekunst's, is, in some respects, even preferable to the first, of which we took careful note, on its appearance, about a year ago. The reproductions themselves are carried out with extraordinary success, and the subjects—which in some cases present greater difficulties—are, perhaps, upon the whole, more complex. No doubt, quite as large a proportion of the drawings in the present series represent the master's handling of the themes of landscape; and this is indeed well, for, while so many of Rembrandt's etchings are of landscape scenes, and while so many of his *croquis* with the pen and his slightly-washed drawings also record them, the student—if student we may call him—who knows Rembrandt exclusively by his painted work has little notion of his command of the aspects of outward nature. Yet nothing in the world shows more completely than Rembrandt's very slightest landscape drawings the magical addition to nature which it is the province of art to bestow. Though in one sense Rembrandt was a profound realist, and not an idealist at all, his work possessed that measure of idealism which belongs to whatever has received the inalienable gift of "style." The dignity of Rembrandt's vision—even more than the dexterity of his brush—elevated the most ordinary theme which he elected to treat.

Having thus by implication pronounced an *éloge* on every single landscape subject which may be beheld in this second series of reproductions from his drawings, let us, by way of change, draw attention briefly to one or two figure-pieces which strike us as even singularly memorable for the pregnancy of their expression. Of art, as well as of material fortunes, the Roman's saying is true: "Men do not understand how great a revenue there is in economy." Rembrandt did understand that; and it is through his economy of means that, alike in landscape and in figure subject, he has been able to leave us so varied and so vast a heritage. The drawing numbered 78—of which the principal figure is an old man, evidently of the superior classes, leaning upon a stick—is noteworthy for a dainty precision which it is not inappreciative of the rest to describe as exceptional. "Rembrandt's own Portrait in his Painting Dress"—a man of full middle age, facing the spectator, and looking at him with the utmost directness—is a most welcome and an unquestionably authentic addition to the counterfeit presentations of the master with which we are already familiar. The first drawing in this second series, "An Old Man Lying on his Deathbed, surrounded by his Family," recalls, though vaguely, the not less expressive and pathetic etching, "The Death of the Virgin." The several drawings of the nude figure—though not one of them approaches the occasional elegance of the etching of "The Woman with the Arrow"—all palpitate with life.

It is worthy of notice that more than half the drawings in the present series belong to the Duke of Devonshire. They are thirty-three in number, and they come—one and all—

from the collection of Nicholas Antoni Flink, the son of Govaert Flink, the painter, one of the most approved of Rembrandt's pupils. It was in 1754 that they were purchased, at Rotterdam. Of the remaining drawings, the greater number belong to Mr. J. P. Heseltine, well known as a collector of fine taste and an excellent amateur etcher. Then there are four drawings from the Dresden Print Room, and two which are the private property of Prince George of Saxony. It may be remembered that in the first series by far the greater number of examples came from the Berlin Print Room, and the remainder from the cabinet of the English private collector who is represented in the present issue. English amateurs are much indebted to all those gentlemen who are assisting the publication which it has again been a pleasure to refer to.

FREDERICK WEDMORE.

### EXCAVATIONS IN THE FAYUM.

Jerusalem: March 30, 1890.

LAST October I resumed work on Kahun, the town of the XIIth Dynasty from which I had obtained the things exhibited during the summer in London; and in November my friend Mr. Hughes-Hughes took up the work at Gurob, the town of the XVIII-XIXth Dynasty.

During my absence in England, Mr. Fraser, who kindly took charge of the place, had succeeded in entering the pyramid of Illahun, by a well which I had partly opened before I left. The arrangement of the pyramid is quite different to that of any other known. A shaft over forty feet deep descended from beneath the pavement near the south-east corner; thence a gently sloping passage led up in the rock to two chambers, not under the centre of the pyramid, but nearer to the shrine on the east side. The first chamber was lined with limestone, of which much had been removed, probably in Ramesseid times; the inner chamber was lined with red granite in the same way as the sepulchre of Menkaura at Gizeh. It contains a red granite sarcophagus, without a trace of lid or contents. The form is strange, having a large rectangular lip or brim around the top. The sides are exquisitely flat and smooth, being dull-ground, but not polished. Their equality and regularity is astonishing, the errors of work being mostly one or two hundredths of an inch; and all the dimensions are in exact numbers of cubits and palms. It is the most brilliant piece of mechanical work yet known in Egypt, or perhaps in any other country. In front of it was the alabaster table of offerings for Usertesen II., whose name I had previously found in the temple of this pyramid.

A small pyramid, of which I discovered the base to the north-east of the large pyramid, I have now carefully cleared all around; but no trace of an entrance can be found. The occupant is, however, known from fragments of the external shrine, which bears the name of a Princess Atmu . . . (?), probably a daughter of Usertesen II.

At Kahun the remainder of the town was cleared, and all the houses planned. We now possess the complete design for a town as laid out by an architect of the XIIth Dynasty. The larger houses have an *atrium*, with a small tank in the midst, at a little way from which are the surrounding columns, usually four on each side. These columns were of wood or stone; and a part of a wooden capital shows the palm type, which was as yet quite unknown to us at so early a date. The principal objects found are a basalt statuette of Si-sebek, an official; a seated figure in limestone; a most



naturalistic ivory carving of an ape seated; a large wooden door with traces of cartouches and a scene of Usarkon II. (probably brought from some tomb in later times); a wooden stamp of Apepi; a large number of flint implements, wooden and bronze tools, weights, and many more of the apparently alphabetic marks on pottery. Outside of the town the rubbish heaps of the XIIth Dynasty were found; beneath and mixed with the pottery of that age were pieces of Aegean pottery, with rude decoration which, though barbaric in its style, is clearly the earliest step toward the Greek decoration. We thus appear to have reached the elements of the Aegean culture in 2500 B.C.

At Gurob the age of the Mykenae geometrical pottery is now completely settled, ranging from 1400-1200 B.C. Beneath the floors of many of the houses were found holes full of personal property, all burnt. Clothing, chairs, necklaces, mirrors, combs, pins, knives, alabaster cups, blue glazed bowls and kohl tubes, and the false-necked vases of Mykenae, are all found together, and the amulets and ornaments are of Tutankhamen and Ramessu II. These burnings are quite un-Egyptian in their nature, and probably are analogous to the Greek funeral pyre, thus maintained after the foreigners here had adopted burial in Egyptian fashion.

The next period, the introduction of plant design, is shown by an Aegean vase with ivy sprigs, found in a tomb at Kahun, which may be dated 1100 B.C.

A remarkable point of history is given on a small altar dedicated to the royal *ka* of Amenhotep III.; it appears to be one of a series made by Queen Thii for "her brother, her beloved, the good god Ra-ma-neb." This is the first real evidence as to the parentage of this celebrated queen, and shows that she was a sister-wife, like most of the queens of that age. Iuaa and Tuas must therefore be the familiar names of Tahutmes IV. and Mutemua. The name of the Mesopotamian daughter of Dushratta is yet unknown; but she cannot have been the same as Thii.

A great number of minor objects have also been found, which illustrate the manufactures of these periods, and are invaluable for dating the styles of the XIIth, XIXth, and XXIIIrd Dynasties.

These sites are now nearly exhausted; and I have closed my work in Egypt for this year, and I hope to soon begin excavations for the Palestine Exploration Fund on a Canaanite and Israelite town near Gaza.

W. M. FLINDERS PETRIE.

#### CORRESPONDENCE.

##### THE "GANGKEE TIGER."

8, Lexham-gardens, Crompton-road, Kensington:  
March 30, 1890.

A very bad copy of the famous "Gangkee Tiger" is now on the walls of the Japanese exhibition in the White Gallery at the British Museum.

The original of this picture, which came into my possession in 1869, belonged to the Prince of Matsmai, and was taken from his palace during the insurrection of the Damiois, in February 1868, when the Damiois surrendered or lost their property, and the Tycoon was replaced by the Mikado.

In 1869 my picture of the "Gangkee Tiger" was exhibited in the South Kensington Museum, where it remained four years.

The marvellous skill of the painting will, doubtless, be remembered by many of your readers; and if any should be interested in the comparison of the original with the copy now shown to the public, I shall be happy to show

my valuable specimen of early Japanese art to any gentleman who will call by appointment at my house.

ALFRED BARTON.

#### NOTES ON ART AND ARCHAEOLOGY.

It is understood that Mr. Frith has requested to be placed on the retired list of the Royal Academicians.

A SPECIAL course of lectures is now being delivered at the Guild and School of Handicraft, 34, Commercial Street, E. Last Thursday Mr. Henry Holiday was the lecturer. Next Thursday, April 10, Mr. Cobden Sanderson will lecture on "Book-binding." On April 17 Mr. W. B. Richmond will take "Gesso-work" as his subject. The last two lectures of the course will be given on April 24 and May 1 by Mr. Stirling Lee ("A Talk on Sculpture," with practical illustrations), and by Mr. E. P. Warren ("Parlour Architecture"). On May 5 the next school-term will be opened, when the Marquis of Ripon will preside at the first of a course of lectures by Mr. C. R. Ashbee on "The Architectural Story of England." The lectures begin at 8 p.m., and are all free.

MR. FELIX JOSEPH, to whom the Nottingham Castle Museum is already indebted for several valuable donations, has just presented to that institution a collection of about two hundred drawings of the early English school, intended for book-illustration. Most of the drawings are in sepia, and are in a perfect state of preservation. The artists represented include Thomas Stothard, Robert Smirke, Richard and William Westall, Thomas Uwins, S. Wale, and Wright of Derby.

MR. JOHN H. NODAL has written an introduction to the catalogue of a collection of the engraved work of Samuel Cousins, which is now on exhibition at the Manchester Arts Club. The entire collection—all of artist proofs—is lent by one member, who possesses examples of all but two of the total number of 194 plates which Cousins engraved. In addition, Mrs. Frank Holl has lent the original portrait of Cousins painted by her husband in 1879. An etching of this by M. C. Waltner is hung opposite Cousins's mezzotint of his own portrait by Mr. Edwin Long—the last plate that he worked upon.

THE proprietors of *L'Art* offer prizes for three competitions: (1) original etchings; (2) etchings after pictures, ancient or modern; and (3) designs for the cover of the bound volume of the review. Proofs of the etchings, which are limited as to size, must be sent in before October 21; the designs before June 15.

It has been left to Mr. W. B. Hole—whose etchings in the Edinburgh volume were a trifle mannered and unequal, though in several points clever—to produce at last what is probably the most characteristic rendering of a characteristic Millet. "The Wood Sawyers" is a somewhat slightly executed but most vigorous and veracious example of the master. It belongs to Mr. Constantine Ionides. The plate which Mr. Hole has done from it is a large one, and it is largely treated; but under the apparent breadth there is discernible to the expert any amount of well-directed labour. The plate is a pure etching, infinite in variety of tone—as good in this respect as a mezzotint, yet with all the virility of the etched line. The extent, nevertheless, to which the engraver has artistically subordinated himself to the painter—seeking only to deliver the painter's message, in the painter's own tongue, so to say—is very remarkable. Millet's

very brush-work appears to be rendered. It is certainly suggested in an amazingly dexterous, yet never in an obtrusively clever, fashion.

#### THE STAGE.

*Idols of the French Stage.* By H. Sutherland Edwards. In 2 vols. (Remington.)

MR. EDWARDS'S volumes are of the kind now common in the literature of the stage—scrappy, not invariably accurate, but seldom or never dull. Possibly stimulated by the welcome extended to a similar work in Paris, he presents us with accounts—generally in the most approved anecdotic style—of Armande Molière, Adrienne Lecouvreur, Marie Favart, Sophie Arnould, Marie de Camargo, Madeleine Guimar, Louise Dugazon, Hippolyte Clairon, Louise Contat, Françoise Raucourt, Anne de Saint-Huberty, Rachel Félix, and Mme. Sarah Bernhardt. He passes lightly over the surface of his subject; to other than personal matters he pays scant attention. His chief purpose is to entertain his readers, and in this he may be said to have succeeded. Whatever else may be thought of the book, it is at least a fresh proof of his literary tact, his knowledge of theatrical ana, his keen sense of all that is striking in incident and character.

In one case, there can be no doubt, Mr. Edwards has increased the attractiveness of his pages at the expense of hard facts. To rank Armande Molière among the "idols" of the stage is to convey a most erroneous idea of the position she actually occupied. Piquant as her acting often was, it is clear that she did not possess exceptional talents, produce exceptional effects, or acquire exceptional popularity. Tradition is all but silent as to her achievements, even in such parts as Célime. Indeed, had it not been for her illustrious husband, who wrote for and assiduously coached her, she would have failed to rise above mediocrity. From the time of his death, which occurred in her twenty-eighth year, she gradually dropped out of sight, although Louis XIV. made her one of the first sociétaires of the Comédie Française. Why, then, does Mr. Edwards treat her as entitled to a place in this gallery of portraits? Few questions could be more promptly answered. He would not miss a chance of dealing with her private life. In the biography of Molière, as most of us know, she is a very important figure. Without unusual graces of person or mind, she yet aroused in him an affection which the discovery of her unfaithfulness seemed only to intensify; and many exquisite scenes in his plays, especially the "Misanthrope," owe their origin to and reflect the anguish she inflicted upon him. For these reasons Mr. Edwards draws up an elaborate record of her career, at the same time naively admitting that she was aided less by her talents than by the name she unworthily bore. To him, as to so many writers, the temptation to make capital of *La Fameuse Comédienne*—that curious mixture of probable truth and demonstrated falsehood—has been practically irresistible.

Mr. Edwards devotes seventy pages to Armande Molière, but omits to speak of two actresses who rose to the highest distinction. One of these was Racine's sometime mistress,

Marie Champmélé. In tragedy she reigned supreme for nearly thirty years, and of many familiar characters in the old classical drama—Bérénice, Roxane, Monime, Iphigénie, and, more important than all, Phèdre—she was the first representative. It is needless to go further than a collection of letters which Mr. Edwards must have read to find how powerful were the impressions she created.

"It is only to enjoy Champmélé's acting," Mme. de Sévigné wrote in 1672, "that I have seen Thomas Corneille's 'Ariane.' It is a poor tragedy; all the characters are execrable. But when she appears a murmur of admiration is heard; everyone is enthralled, and her despair moves the audience to tears. . . . Champmélé seems to me the most wonderful actress I have seen. She is a thousand times better than Descoilleux; and I, who am supposed to have some talent for acting, am not worthy of lighting the candles when she appears."

The other luminary passed over in silence by Mr. Edwards is Marie Dumesnil, "la bonne Dumesnil" of eighteenth-century correspondence. Physically fragile, she could scale the heights of tragedy with ease and power, and was so terrible as Cléopâtre in "Rodogune" that when she swept down to the footlights the spectators there involuntarily shrank back. In scenes of pure tenderness, too, she was equally at home. "What do you think," asks Voltaire, after avowing that she made the success of his "Mérope," "of an actress who keeps us all in tears for three acts together?" It is surely matter for wonder that Mr. Edwards should have ignored the existence of these mistresses of their art, to say nothing of Jeanne Gauvissin, Marie Dangeville, or Mlle. Mars.

From a purely theatrical point of view the narrative has less interest than its title might suggest. Mr. Edwards has not sought to make it a valuable contribution to the history of the French stage. Nearly the whole of the chapter relating to Adrienne Lecouvreur, for example, is taken up with her misplaced affection for Maurice de Saxe, her rejection of the proffered hand of the Comte d'Argental, and the circumstances that were long supposed to have attended her death. What Mlle. Aïssé has said on the last-mentioned subject is quoted at length; but the suspicion that the great actress was poisoned by a jealous lady of high degree is disposed of by the testimony of Voltaire, who caused the body to be opened. Of Marie Favart's merits in comic opera we hear very little; and of her innovations as regards theatrical costume—for she was the first player to discard silks and diamonds and wigs when they were out of character—we hear nothing at all. Instead of information on these heads, there is a minute record of the persecution which she endured at the hands of Maurice de Saxe rather than become his mistress, and which, *pace* Mr. Edwards, culminated in her being shut up under a *lettre de cachet* until she yielded. Lastly, two-thirds of the article on Hippolyte Clairon, beyond doubt the most impressive actress of her time, is occupied by a translation of the absurd ghost story in her *Mémoires*. Mr. Edwards has yet something to learn about this wayward and eccentric lady. According to him, she was born to shine in comedy, and, although successful in the tragedies of Corneille and Racine, showed the perfection

of her talent in Molière's characters. Here, as in his assertion that she was sent to For l'Évêque for organising a cabal against a rival, he is absolutely mistaken. With Molière's characters she had no sympathy; it was only in the tragedies of Corneille and Racine that she found a congenial element.

Curiously enough, the least satisfactory part of the work is that which relates to Mme. Sarah Bernhardt. Beginning with the well-known story of her recitation in early life before Auber, Mr. Edwards is content to devote only five arid pages to her career, and has as much to say of her passion for notoriety as of her intellectual gifts. One serious blunder must be laid to his charge. In 1880, he tells us, she was

"so enraged by an uncomplimentary newspaper criticism that she sent in her resignation to M. Emile Perrin, director of the theatre, quitted Paris, and came to England, where she gave a series of representations, and, appearing among us for the first time, caused a veritable sensation in London society."

The italics, of course, are mine. Mr. Edwards seems to have been out of the world in the summer of 1879, when the Comédie Française fulfilled their memorable engagement at the Gaiety, and when Mme. Bernhardt, as one of the company, electrified audience after audience, became the cynosure of all eyes in representative drawing rooms, received the most flattering social homage, and was written about by a thousand pens.

FREDERICK HAWKINS.

## MUSIC.

### RECENT CONCERTS.

MODERN Belgian music played a large part at the second Philharmonic Concert given at St. James's Hall on Thursday evening, March 27. In fact, foreign composers are being made much of by the Philharmonic Society. In this we see no harm; for if native art needs encouragement, it also needs competition. English musicians should have means of learning what is being done for music abroad; yet only the best should be brought forward. One cannot but wonder how the Orchestral Selection from M. P. Benoit's music to the drama "Charlotte Corday" was fixed upon as worthy of a hearing. As a rule, music written in connexion with the stage suffers when torn from its surroundings; and it is highly probable that these movements are not placed in the most favourable light on the concert platform. But as they were given with the composer's sanction, and indeed under his direction, his work may be judged from an abstract point of view. M. Benoit is a musician whose spirit has been stirred within him by the brilliant orchestration of Berlioz and by the powerful music-dramas of Wagner. Fine sounds, however, do not make fine music; and form, unless quickened by genius, is meaningless. M. Benoit's intonations are of the best, but his discernment does not keep pace with his desires. In the "Charlotte Corday" Suite, one meets with passages of merit, but the interest is not sustained. Indeed, the composer achieves success in inverse ratio to his efforts; hence the simple "Idyll" and the "Ball" scene are more satisfactory than the Overture and the Finale, which are meant to be dramatic, but are only melodramatic. The programme included songs by M. Huberti, another Belgian composer. "Le Munnezeanger" has a picturesque

orchestral accompaniment; but two other songs proved, in spite of some good ideas, exaggerated in sentiment. They were sung by M. Blauwaert. The orchestra was under the direction of M. Huberti. M. Ysaÿe, who made his first appearance here last season, gave a magnificent rendering of Vieuxtemps's showy Violin Concerto in D minor. His tone was pure and rich, his execution faultless, and he entered thoroughly into the spirit of the music. He was received with enthusiasm, and for an encore played a Paganini Caprice. Haydn's genial "Reine de France" Symphony was admirably rendered under the direction of Mr. F. H. Cowen.

Beethoven's Oratorio, "The Mount of Olives," was performed at the Crystal Palace last Saturday afternoon. In spite of the high opus number (85), it is one of the composer's early works: and from remarks afterwards made by him it is clear that he was not satisfied with it. The orchestral Introduction and following Recitative, the soprano and tenor Duet, and the concluding "Hallelujah" chorus, however, atone in a measure for any weakness in the other movements. The soloists were Miss Anne Marriott, and Messrs. Piercy and Watkin Mills. The performance of the work was moderately good. It has not been given at the Crystal Palace since the year 1876—a sufficient proof that the Oratorio is not a special favourite with the public. The programme included Dr. Bridge's interesting setting of "Rock of Ages," written for the Birmingham Festival of 1885, Mendelssohn's "Reformation" Symphony, and Dr. Macfarren's "St. John the Baptist" Overture.

The concluding Popular Concert of the season took place on Monday evening last. The programme opened with Mozart's Quintet in G Minor, his masterpiece in that particular style. Messrs. Joachim, Ries, Straus, Gibson, and Piatti were the able interpreters. Miss Fanny Davies and Signor Piatti gave an excellent rendering of Rubinstein's showy Sonata in D (op. 18) for pianoforte and cello. Spohr's Concerto in B minor (op. 88) for two violins was performed for the first time at these concerts. This work, written shortly after the composer had settled at Cassel in the service of the Elector, is perfectly clear in structure, and, moreover, full of those brilliant bravura passages which Spohr knew so well how to write. It consists of three movements—the middle one, an Andantino, is extremely graceful. Mme. Néruda and Dr. Joachim, of course, played the concerto to perfection, and at the close were recalled four times. The pianoforte accompaniment was in the safe hands of Miss Agnes Zimmermann. This lady also took part in Schumann's pianoforte Quintet (op. 44). Contrary to the usual practice on the concluding night, there was no pianoforte solo. Miss L. Lehmann was most successful. She sang a quaint and graceful anonymous song, entitled "La charmante Marguerite."

J. S. SHEDLOCK.

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Messrs. W. S. Penley, B. Gould, W. Lestock, and F. Kerr; Mesdames Clara Grahame, Housston, and Gertrude Kingston.  
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